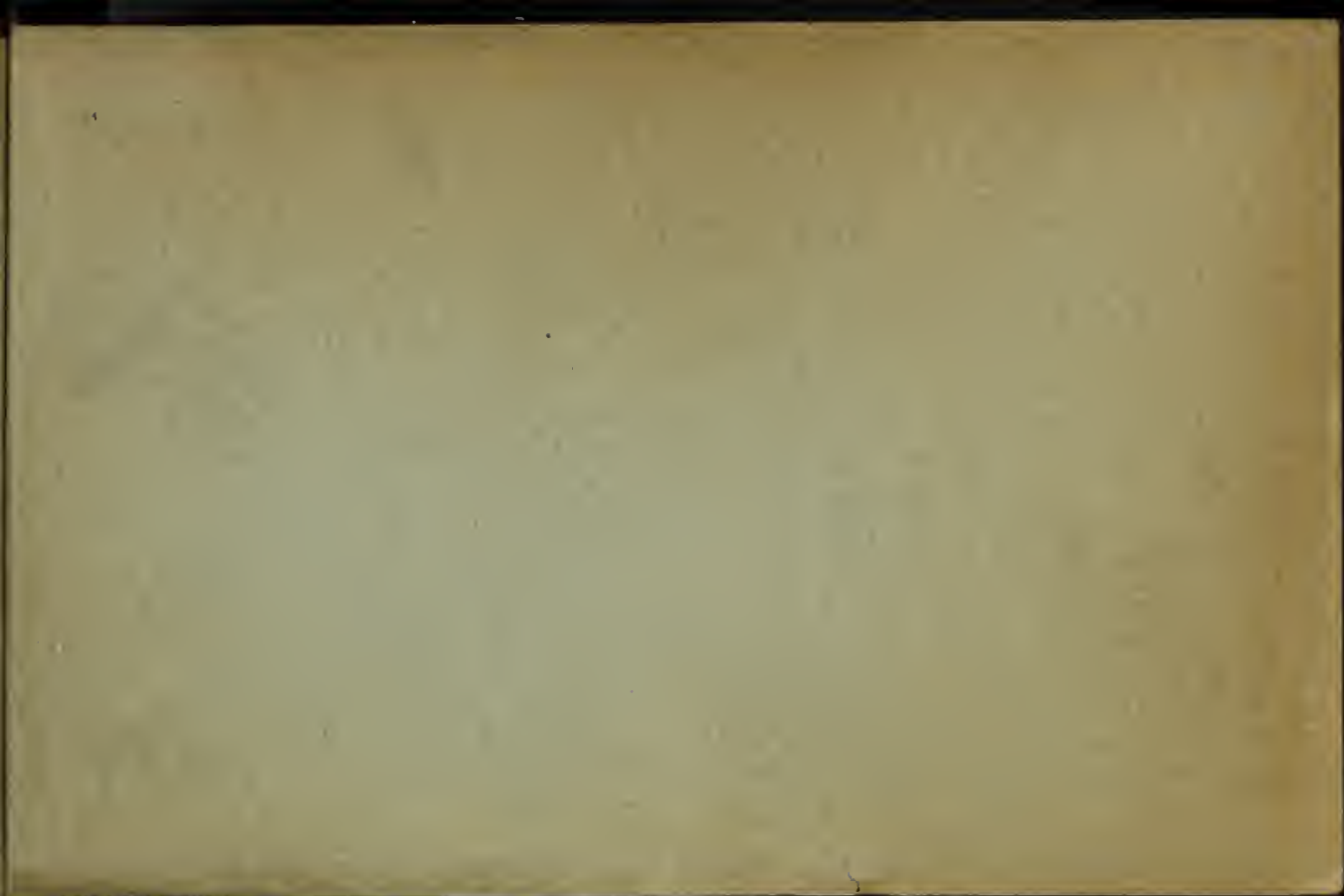


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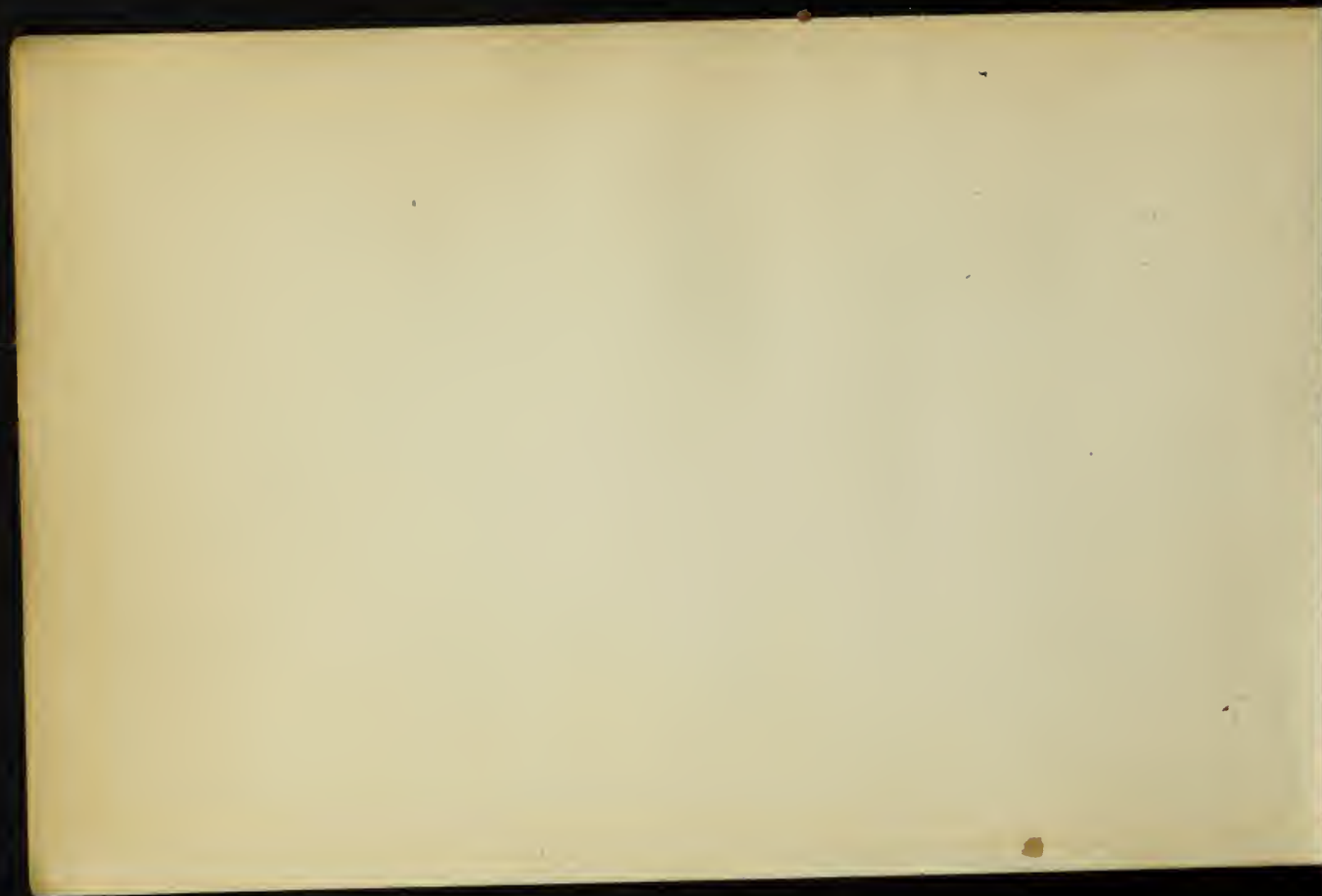


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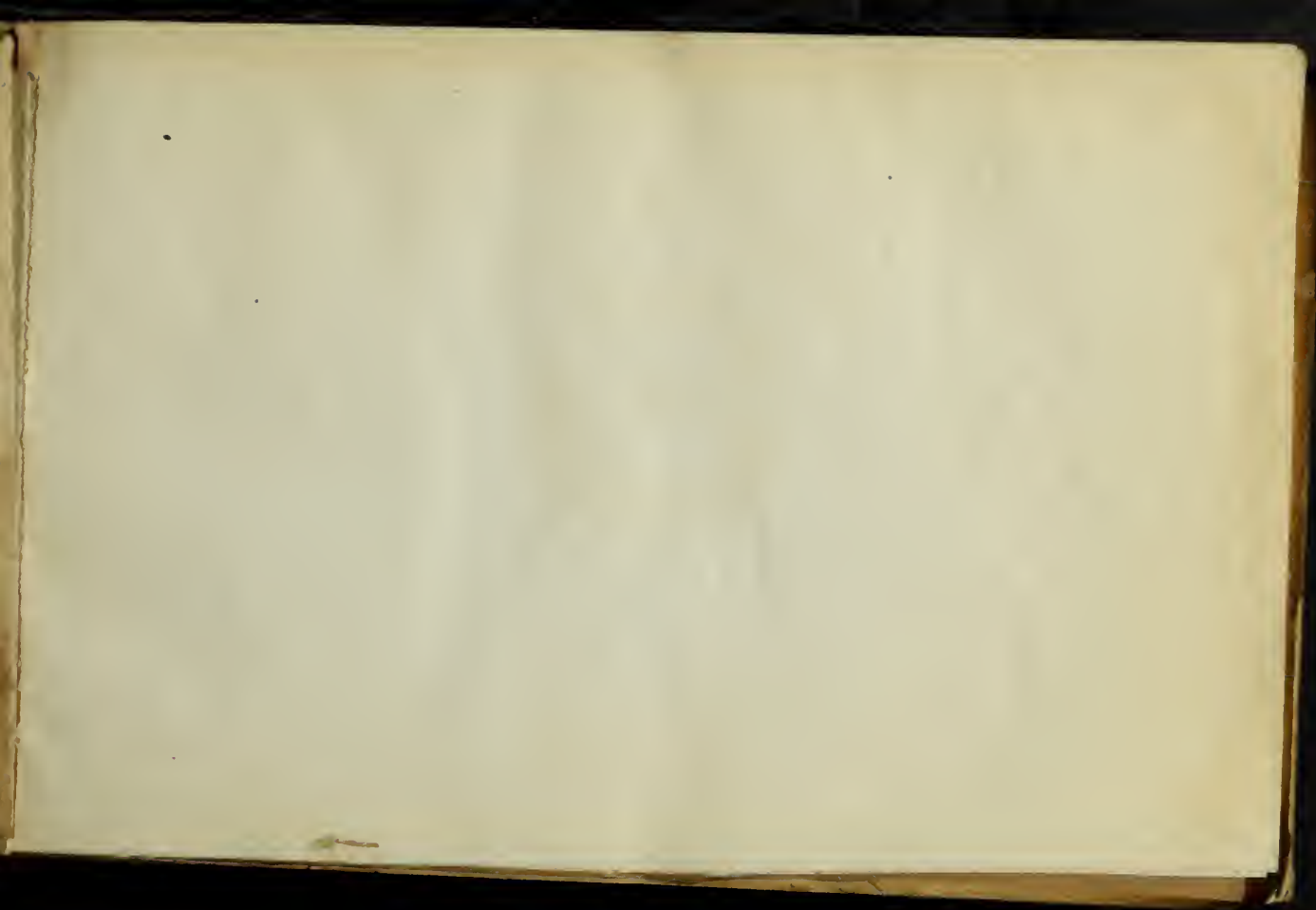
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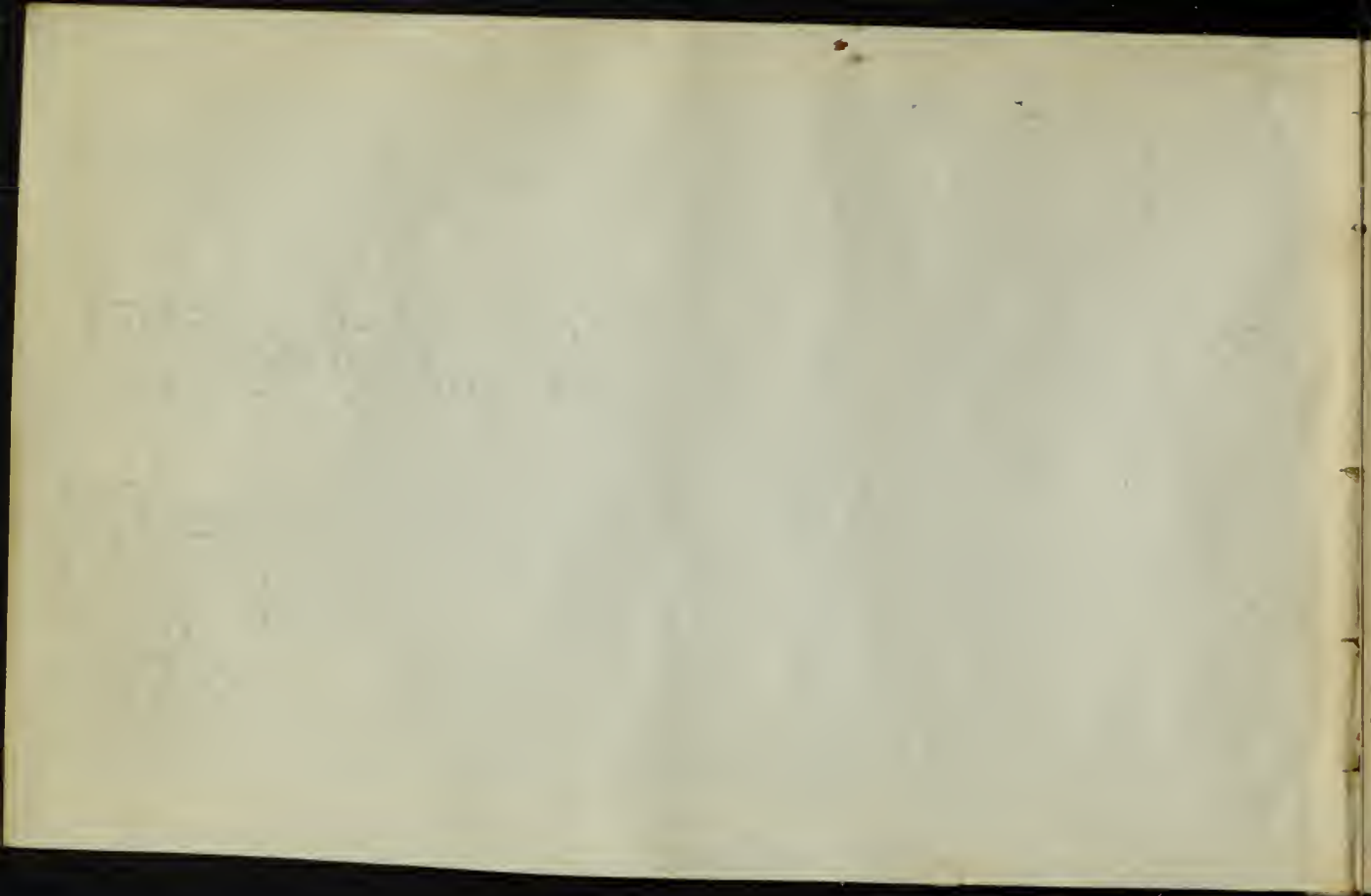
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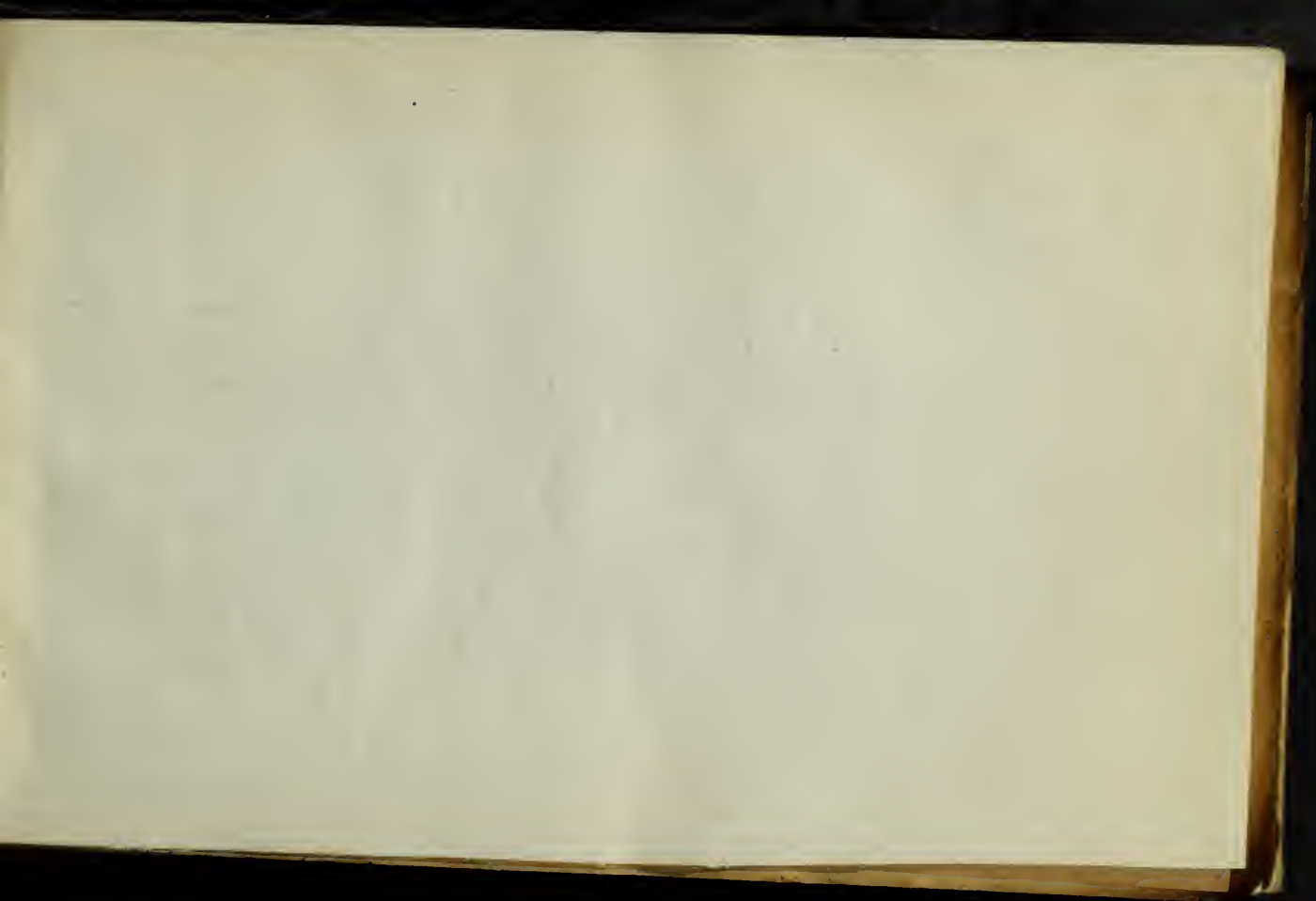
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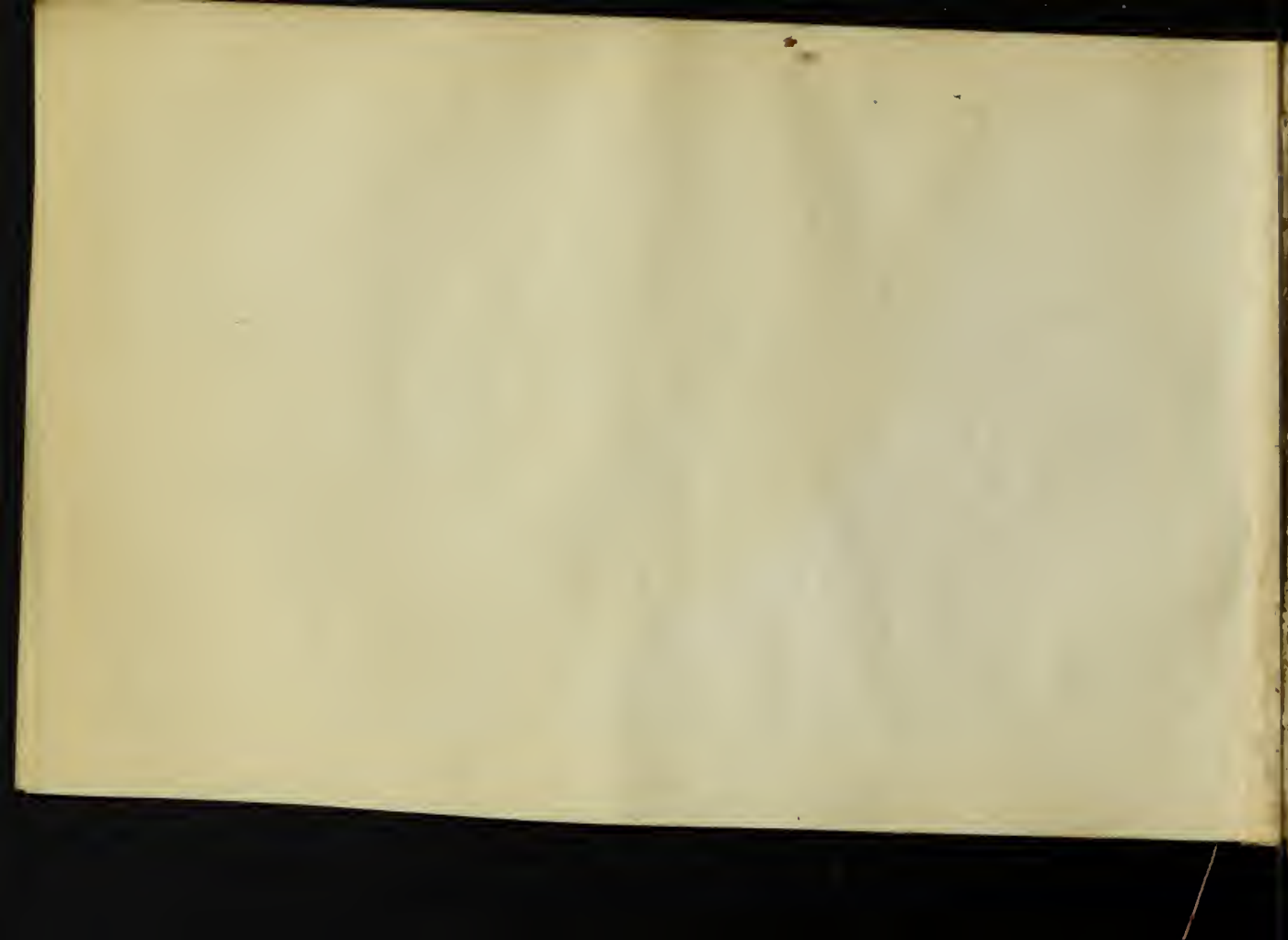
Recd
June 3, 1912

T









The G Treble.

22 G
21 F
20 E
19 D
18 C
17 B
16 A
15 G
14 F
13 E

Tenor.

14 F
13 E
12 D
11 C
10 B
9 A
8 G
7 F
6 E

fa
la
fol
fa
Mi
la
fol
fa
la

E
E
D
C
B
A
G
F

Bass.

9 A
8 G
7 F
6 E
5 D
4 C
3 B
2 A
1 G
FF

la
fol
fa
la
fol
fa
Mi
la
fol

sta
four
used on

s and their Proportions



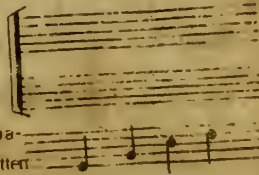
B. The notes bear the same proportion to each other in all sorts of time.

A Brace

Shows how many parts are sung together.

A Stave

Five lines with their spaces, whereon music is written



Characters.

Explanations.

Examples. 7

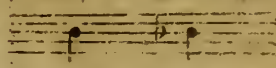
Ledger line—

Is added where notes ascend or descend a line beyond the staff.



Flat, b

Set before a note, sinks it half a tone.



Sharp, #

Set before a note, raises it half a tone.



Flats or sharps, when set at the beginning of a tune, affect all the notes on the same lines and spaces on which they stand, unless contradicted.

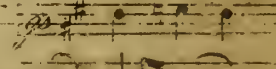
Natural, ♮

Set before a note made flat or sharp by the governing flats or sharps in the beginning of a tune, restores it to its primitive sound.



Slur, ~

Is drawn over so many notes as are sung to one syllable.



Figure, 3

Set over or under any three notes, denotes they are to be sung in the time of two of the same denomination.



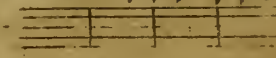
Dot or point, .

At the right hand of a note, makes it half as long again, a semibreve equal to three minims, &c.



Single bar, |

Divides the time according to the measure-note of the measure.



Double bar, ||

Shows the end of a strain.

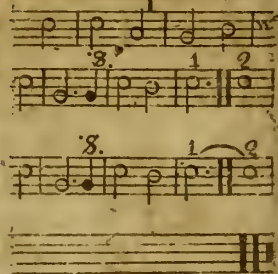


Characters.

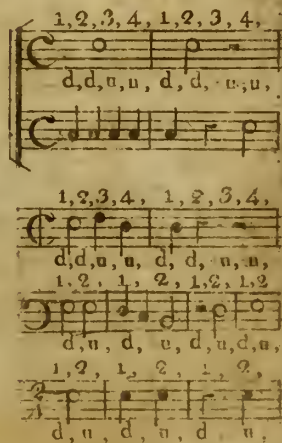
Explanations.

Examples.

Direct,	W	At the end of the staff, shows the place of the succeeding note.
Repeat,	8.	Denotes a repetition of the tune, from the note over, or under, which it is placed, to a double bar, or close.
Figures,	1, 2,	The note, or notes, under figure 1, is sung before repeating, and the note, or notes, under figure 2, after, passing figure 1; but if tied with a slur, both are sung after the repeat.
Close,		Signifies the conclusion or end of a tune.



COMMON-TIME MOODS	First	C	Common time is measured by even numbers or beats, as two, four: the first mood denotes a slow movement; has a semibreve for a measure-note, containing that, or other, notes or rests equal to it, between each single bar, which is held four seconds, or while you may leisurely tell 1, 2, 3, 4, counting 1, 2, with the hand down, and 3, 4, with it up.
	Second	♩	Has the same measure-note as the first mood, and beat in the same manner, only half as quick again; 4 in the time of 3.
	Third	♪	Has the same measure-note and sung as quick again as the first mood: two beats in each bar, one down the other up.
	Fourth	♫	Has a minim for a measure-note; crotchets beat as minims in the third mood, only a third quicker; 3 in the time of 2.



Characters.

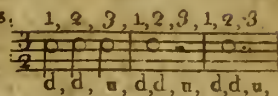
Explanations.

Examples. 9

TRIPLE-TIME MOODS.

First 3
2

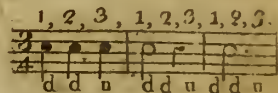
Triple time is measured by odd numbers or threes, the fall double to $\frac{2}{3}$ rise. This mood contains three minims, one pointed semibreve, or other notes, or rests equal to it, in a bar, and sung in the time of three seconds, two beats down, and one up; a minim being performed in the same time as a crotchet in the first mood of common time.



TRIPLE-TIME MOODS.

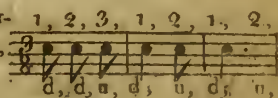
Second 3
4

Contains three crotchets, or one pointed minim, in a bar; beat as the first mood, only half as quick again; a crotchet equal in time to a crotchet in the second mood of common time.



Third 3
8

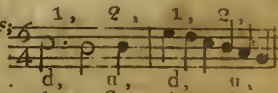
Contains three quavers, or one pointed crotchet, in a bar, which is performed as quick again as the second mood, and beat in the same manner, or only with two beats in a bar, the hand as long again down as up.



COMPOUND MOODS.

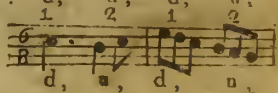
First 6
4

Contains six crotchets in a bar, and sung in the time of two seconds; two equal beats, one down, the other up.



Second 6
8

Contains six quavers in a bar, and beat as the first mood of compound time, only half as quick again.

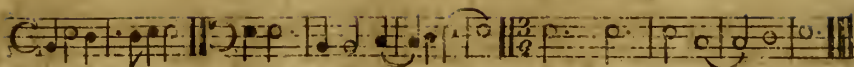


The two last of these moods are a compound of common and triple measure: -- common, as the bar is equally divided, the fall being equal to the rise; and of triple, as each half of the bar is three fold.

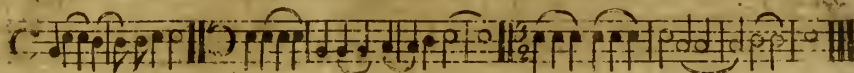
☞ NR The hand falls at the beginning of every bar, in all mood of time.

10 Explanations.

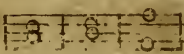
Notes of Syncopation, are those driven out of their proper order in the bar, or drive through the bar, and require the hand to be taken up or put down, while sounding.



The learner may speak the notes as they stand in the staff below.



Chord notes: are when one stands directly over another, and one only to be sung by the same voice.



A key, in music, is the principal and governing tone.

There are but two natural primitive keys in music, viz. C the sharp key, and A the flat key. No tune can be formed, rightly and truly, but on one of these two keys, except the Mi be transposed by flats or sharps, which bring them to the same effect as the two natural keys.

The last note in the bass is the key note, which is next above or below Mi, if above, it is a sharp key, if below Mi, it is a flat key; or, in other words, if the last note in the bass is named fa, it is a sharp key, and if la, it is a flat key.

In the sharp key, (which is cheerful) every third, sixth, and seventh, is half a tone higher than in the flat and mournful key

Examples.

Sharp Key

7th Mi

6th la

fa

la

3^d fa

la

Key fa

Flat Key

7th fa

6th la

fa

la

3^d fa

la

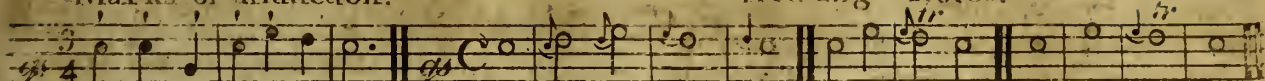
Key la

Graces used in Music.

Marks of distinction.

Leading Notes.

11



Trill,

tr

Explained.

Single

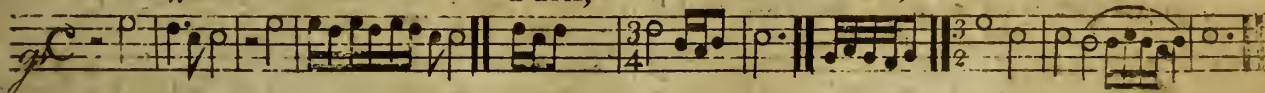
Turn,

Example.

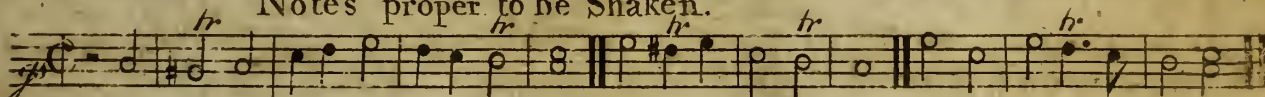
Double

Turn,

Example.

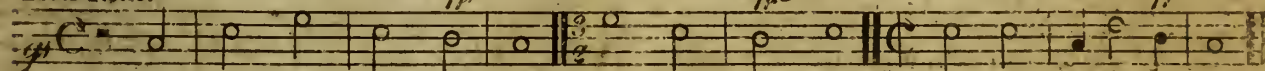


Notes proper to be Shaken.

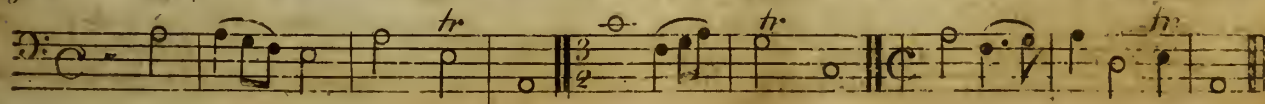
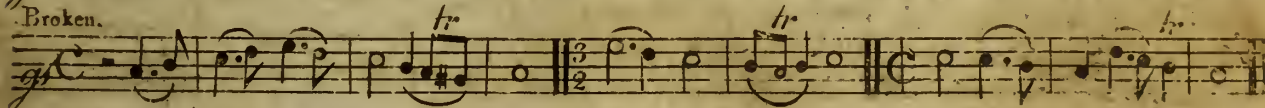


Plain Notes.

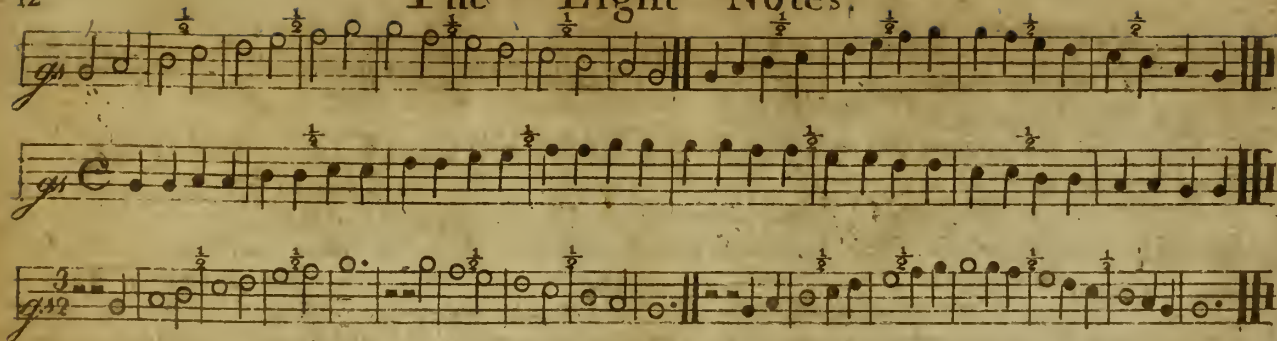
An Example of Transition, or breaking of Notes.



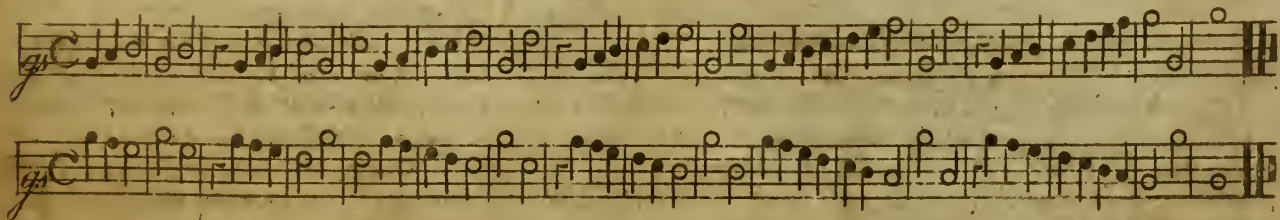
Broken.



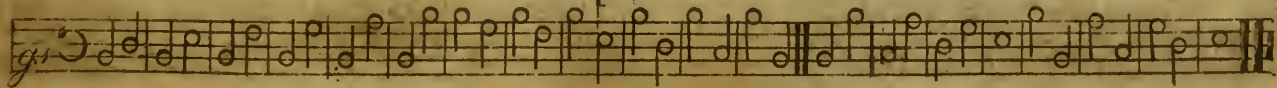
The Eight Notes.

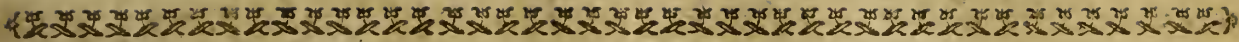


Intervals Proved.



Leaps.





OF TUNING AND FORMING THE VOICE.

LEARNERS, who have attained to a sufficient knowledge of the GAMUT, and first principles of PSALMODY, and can readily tell the name of each line and space, both by letter and note, (especially of the part they are learning) may proceed to tune and form the voice, beginning with the eight notes, giving to each a true and distinct sound; carefully observing the semi-tones between mi and fa, and la and fa, ascending, and between fa and la, and fa and mi, descending.---The mi should be pronounced soft, being called me; or, rather, as with the short i, being a medium between mee and my;---the a, in fa and la, open, as in farm, larm, &c. a medium between fae lae, and fau law;---the o, in sol, open, as sole.---Let the voice be clear and smooth as possible, neither forcing the sound through the nose, nor blowing through the teeth with the mouth shut;---a trembling in the voice is also carefully to be avoided.---All high notes should be sounded soft, but not faint;---the low notes full, but not harsh;---and let all be done with ease and freedom, endeavouring to cultivate a musical voice; observing for imitation, the sweet sound of the violin, the soft melody of the flute, and the tuneful notes of the nightingale."

Having, by diligent practice, become master of all the sounds, rising and falling, both by degrees and intervals, they may then begin to practice in plain Psalmody.

OBSERVATIONS

OBSERVATIONS ON SINGING.

IN order to make any considerable proficiency in Psalmody, the learner should proceed gradually ; beginning with a few plain tunes, in which he should continue 'till he has become perfect, both as to the air and time.

In singing, the notes should not be struck and ended abruptly, like the report of a smith's hammer ; nor yet in a dull and heavy manner, by beginning half a tone under, and painfully arriving at the true sound :---The low notes, indeed, should be sounded full, but the others ought to be struck and ended soft, swelling each sound as the air of the tune may require. This method of sounding is easier for the voice, and, if performed with spirit, will be more pleasing to the ear ; ---and it may here be noted, that swelling a sound, and raising a tone, are essentially different.---Notes of two beats, will admit of a double swell, the first swell the fullest, (except in syncopated notes) the other soft, like an echo. Where no rests are set, the music should go on without intermission---a cessation between the notes is very hurtful to the air ;---it makes the music heavy and dull, and the audience impatient ;---if allowable any where, it is at the end of lines in Psalm-tunes.

All the notes going to one syllable, should be sung with the lips and teeth asunder, and, if possible, at one breath, which should be previously taken for that purpose.---A long chain of notes under a slur, should be sung somewhat softer than plain notes, being lightly warbled in the throat.---Great care should be taken in beating, to keep exact time, and to have the voice accompany the beats.

There

There are several things observed as Graces or Ornaments in Music, the most necessary are,
 1st. The Mark of Distinction,---being set over a note, denotes it is to be sung as distinct and emphatic as possible.

2d. The Appoggiatura, or leading note, which serves for the arriving more gracefully to the following note, either rising or falling, and must be dwelt on according to the length of the note it is made of ; sometimes 'tis used as a preparation to a trill, and is express'd by an intermediate note, or notes.

3d. The Trill or Shake,---which is the shaking of two distinct notes upon one syllable as long as the time allows, always beginning with the upper, and ending on the lower note ; and ought to be used on all descending pointed crotchets, and generally before a close ;---also, on all descending sharp'd notes, and semi-tones, but none shorter than crotchets.---Of these there are two sorts, call'd open or close ; if the next note above the note to be shaken be a whole tone, it is an open shake, but if a semi-tone, 'tis a close shake.

4th. The Turn,---which is either single, or double.---The single turn divides a note into three parts, and may be used on a note of one beat, between two higher notes, when the last note rises a semi-tone.

The double turn, divides a note into five
 parts, which

beats, which

5th. Another grace which is very ornamental, when well performed, is call'd Transition; that is, to slur or break a note, to soften the roughness of a leap :---the turning of thirds up and down, if performed with ease, is especially a beautiful part of music; but notes, descending more than a third, should, generally, be sounded plain, without bending or sliding the voice, especially the sharp key note :---the flat key note may be broke, in descending a fourth, by lightly touching or sliding upon the intermediate notes.---See the examples.

(It is best, however, at first, to sing plain, and not to attempt any turn or humour of the voice, but what is entirely natural to the performer; as the beauty of singing consists, in a great measure, in a kind of ease and seeming negligence.)

6th. Accent, and propriety of expression, is especially necessary to be attended to.

1st. The Accent; to perform which, observe, that as a bar of common time is divided into four parts, a bar of triple time into three parts, and a bar of compound time into six parts; the first and third parts of a bar of common time*, the first of triple time, and the first and fourth of compound time, ought to be adapted to the accent of the words, so that if any part is sung louder than the rest, it must be that on which the accent is placed. Regard should also be had to the words; singing strong where the words are *swift*, *might*, *thunder*, &c. and soft where the words are *so*, *as mild*, *weak*, &c.

the words

Many words which end in y, should be pronounced as ending in e, or the short i, as losfe, eternalle, &c. but not in every instance; the words sanctify, magnify, justify, glorify, are exceptions, being pronounced as they are spelt. Hallelujah, should be pronounced halleluiah.

To sing in concert, there are several things further to be observed. One very essential thing, is to have the parts properly proportioned. Three upon the bass, one upon the tenor, one on the counter, and two upon the treble (in general) is about the proportion required by the laws of harmony.---The voices on the bass should be majestic, deep, and solemn; the tenor, full, bold, and manly; the counter, loud, clear, and lofty; the treble, soft, shrill, and sonorous.

Let each performer sing the part that is most suitable to his voice, and never stretch it beyond its proper bearing, nor strive to sing louder than the rest of the company, unless he is in the place of a leader.

Let the piece be set so that all parts may sing with ease; for which purpose, a pitch-pipe is very convenient.

Let the key-note be sounded first, and the parts take their respective pitches from it. Particular care should be taken, to have every voice perfectly in tune; as the least variation from the true sound, though in but one voice, will render the harmony imperfect.

~~Let the low notes in the bass be struck full, and the high notes soft.~~

ther part is added. When the words are repeated, the accent should be more forcible, unless otherwise directed.

A Solo should be sung soft and graceful.

Time, is so necessary to be observed, (especially in a concert) that without it, the best piece of music would run into confusion of sounds: there should be an exact agreement of time, in all the parts, both as to the beats and accents. Particular attention should, also, be paid to the closing note; not to break it off abruptly, nor yet to die away in a faint and lifeless manner; but let it be sounded clear and smooth, and gently swell the last beat, not jerking, but soft like an echo, and all conclude at the same instant. It would be well to raise the hand somewhat slower, in a closing note of but two beats; always observing to continue the sound the whole time of the last beat.

Decency and uniformity, in the position of body, and in beating of time, ought strictly to be attended to:---A small beat is sufficient for all, except the leader.---All levity, whispering, laughing, or looking about, while singing sacred words, is abominable, and renders the performance contemptible.

The beauty of Psalm-singing depends much on an agreement between the tune and subject; that the melody may express the meaning of the words as much as possible.---For a Psalm of penitence and prayer, the music should be grave, and grounded on a flat key. For a Psalm of praise and thanksgiving, the music should be pleasant and

PSALM TUNES, IN FOUR PARTS.

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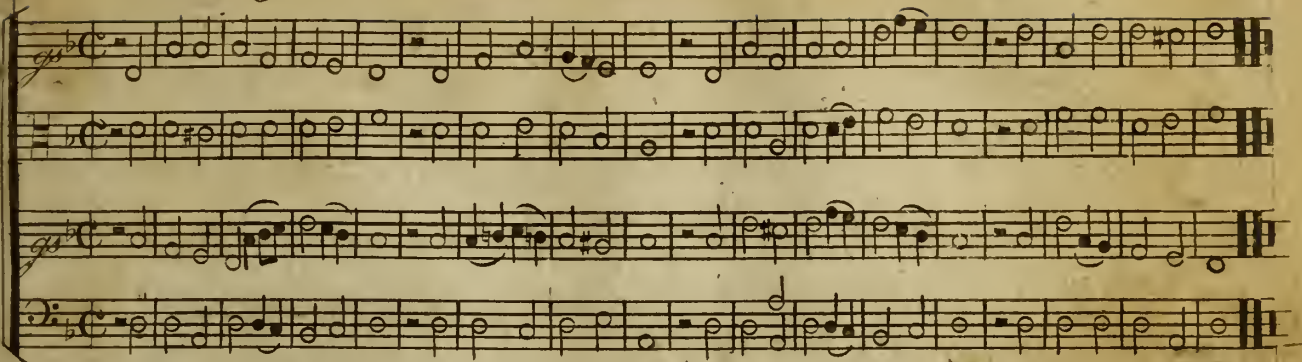
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(* The tunes with this mark (*) have never before been printed.

Bangor.

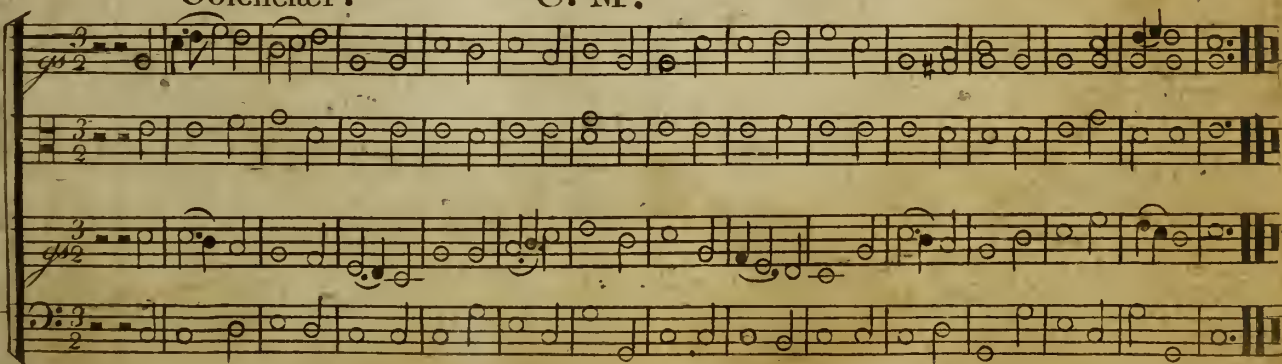
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Colchester.

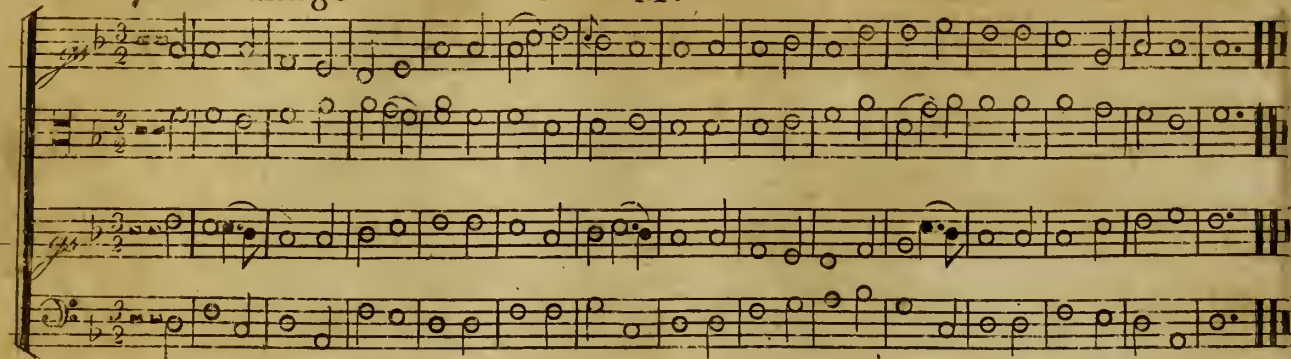
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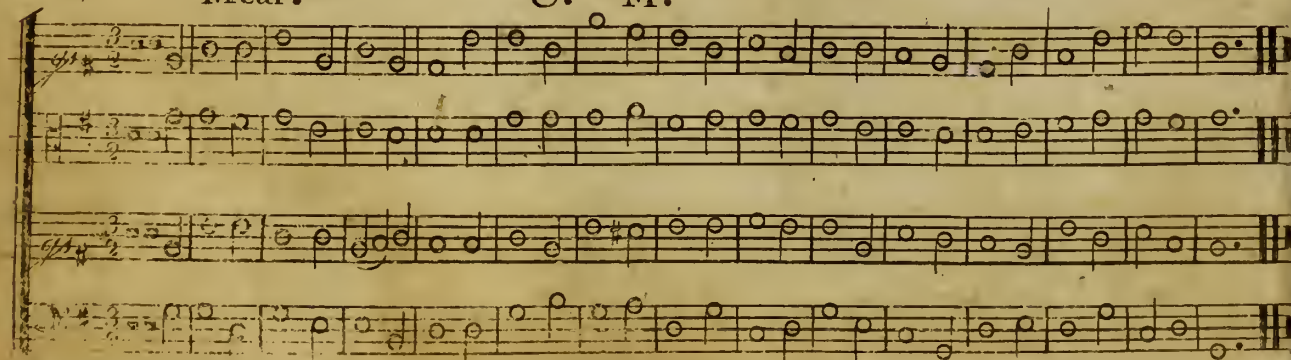
Wantage.

C. M.



Mear.

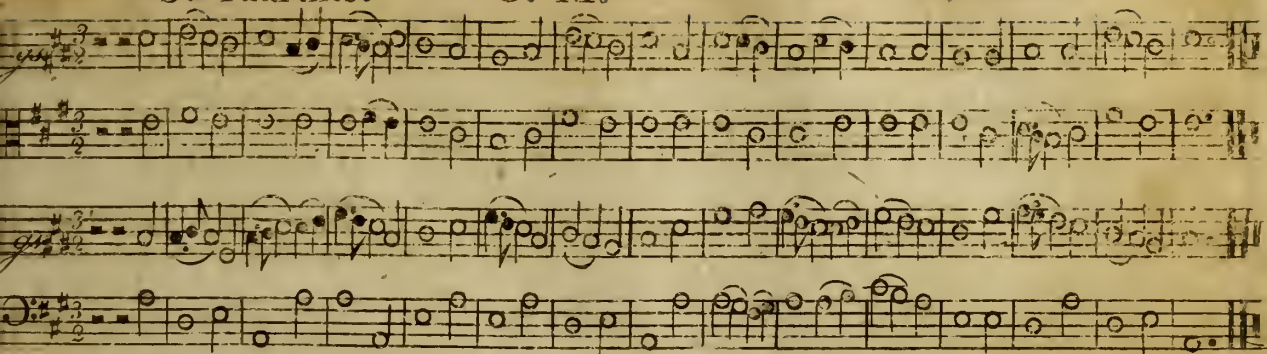
C. M.



S^t. Martin's.

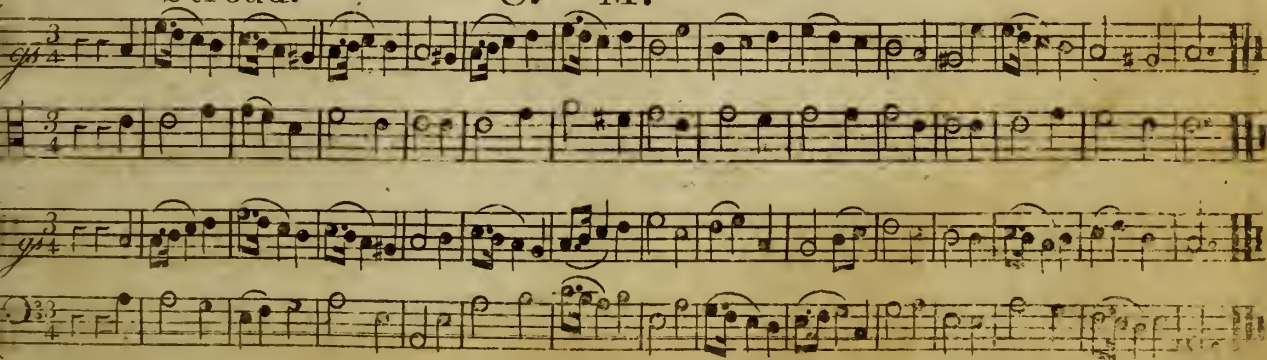
C. M.

3



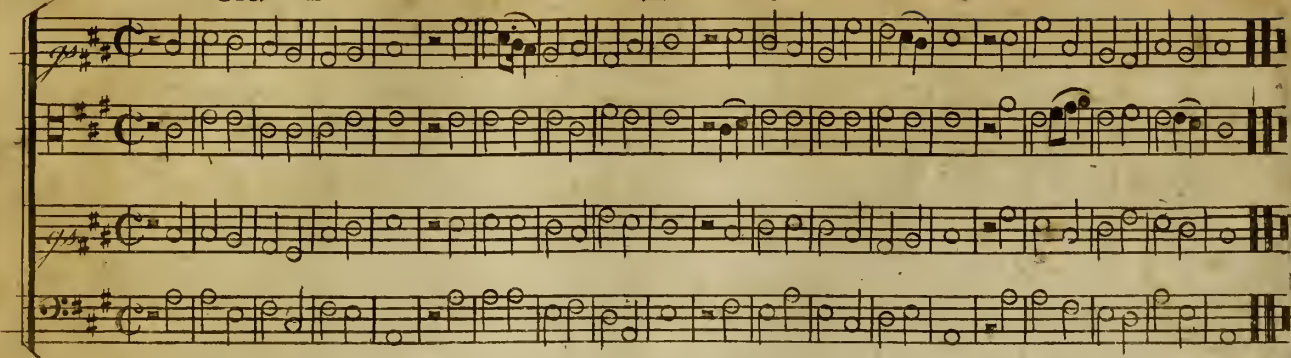
Stroud.

C. M.



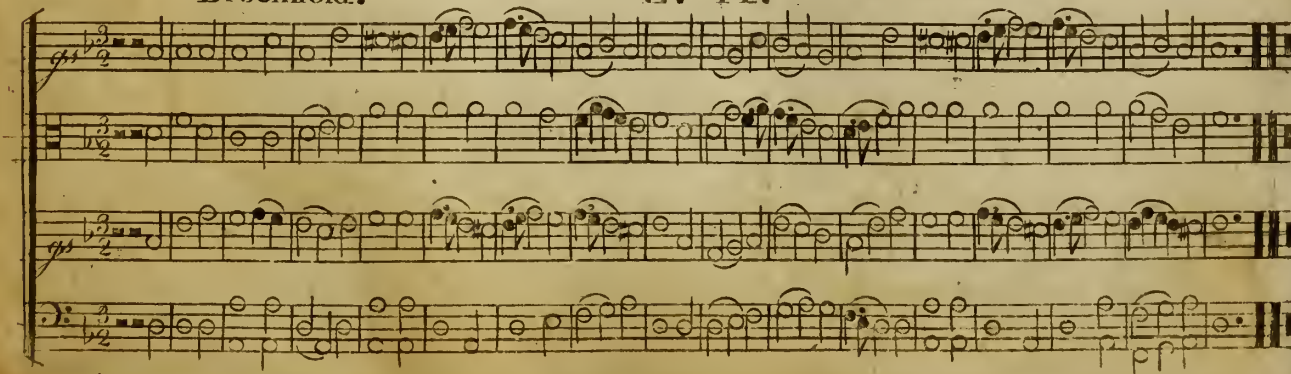
Old 100th.

L. M.



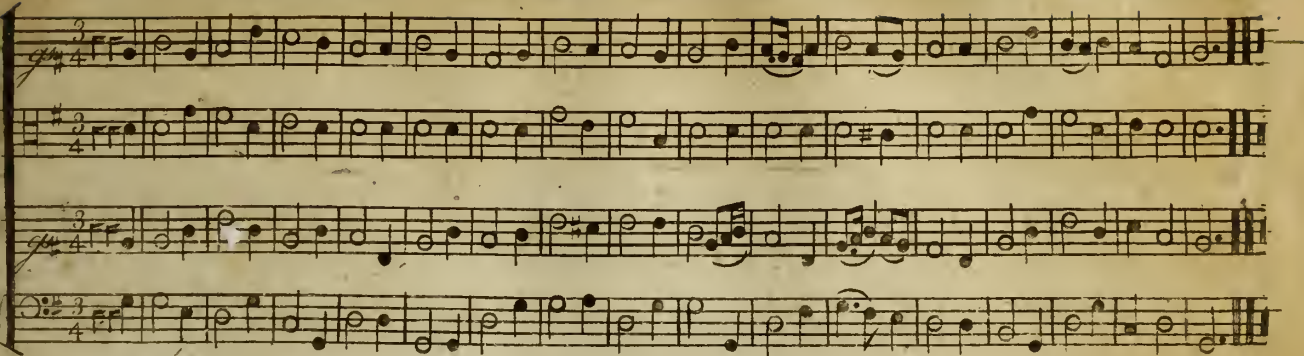
Brookfield.

L. M.

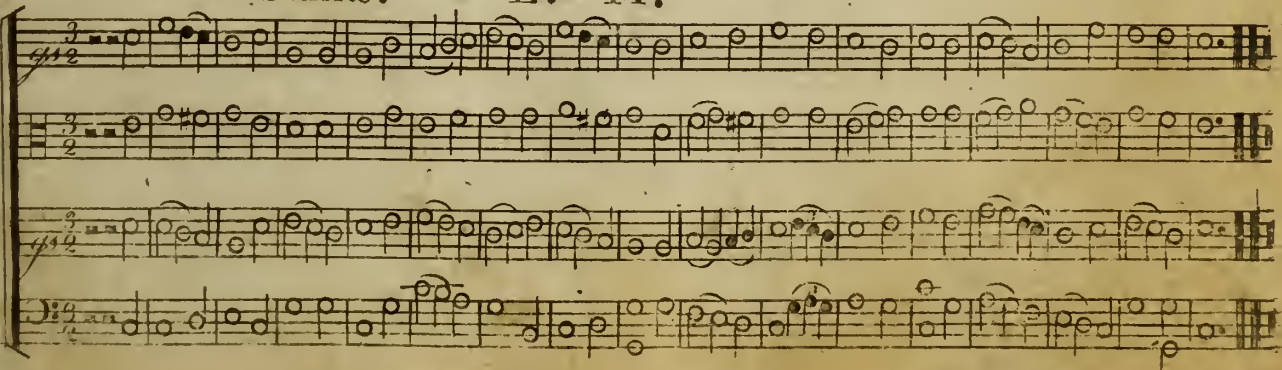


Rickmanfworth. L. M.

5



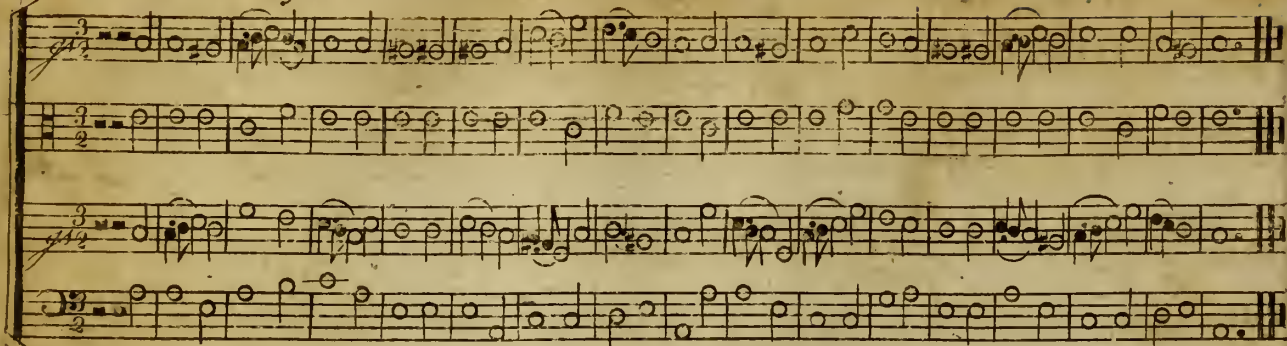
All-Saints. L. M.



6

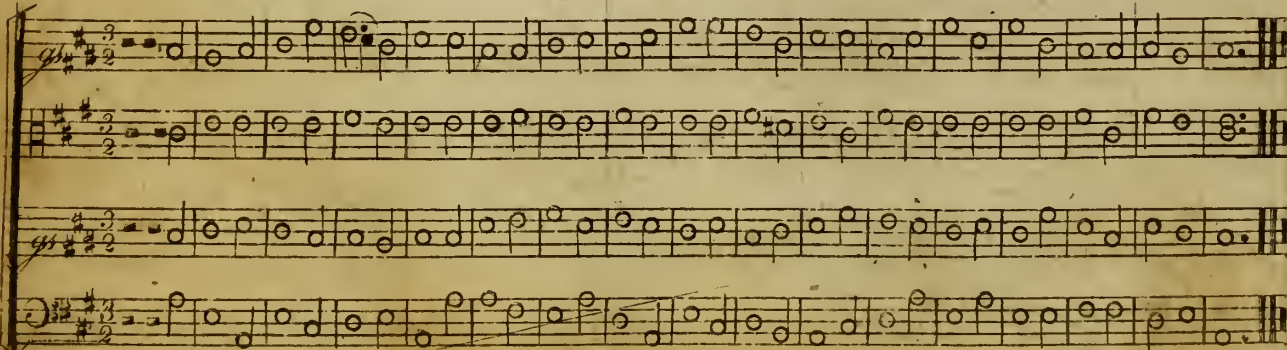
Putney.

L. M.



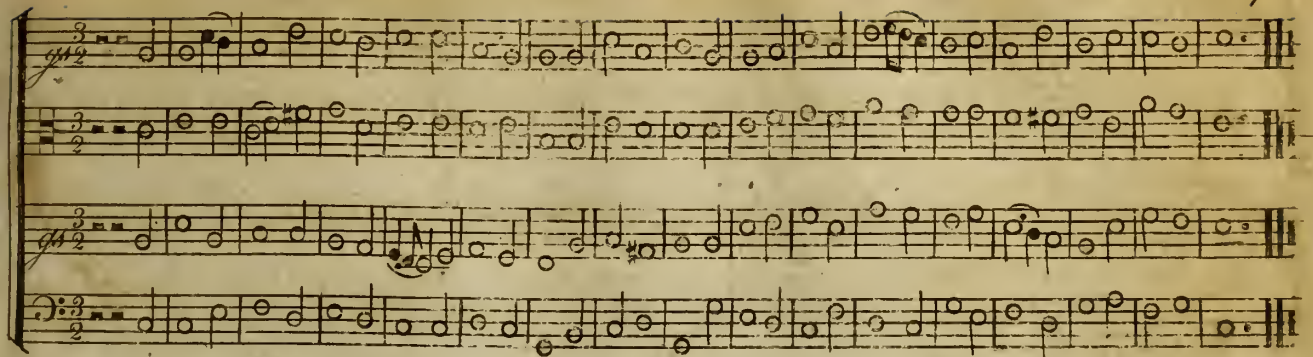
Bath.

L. M.

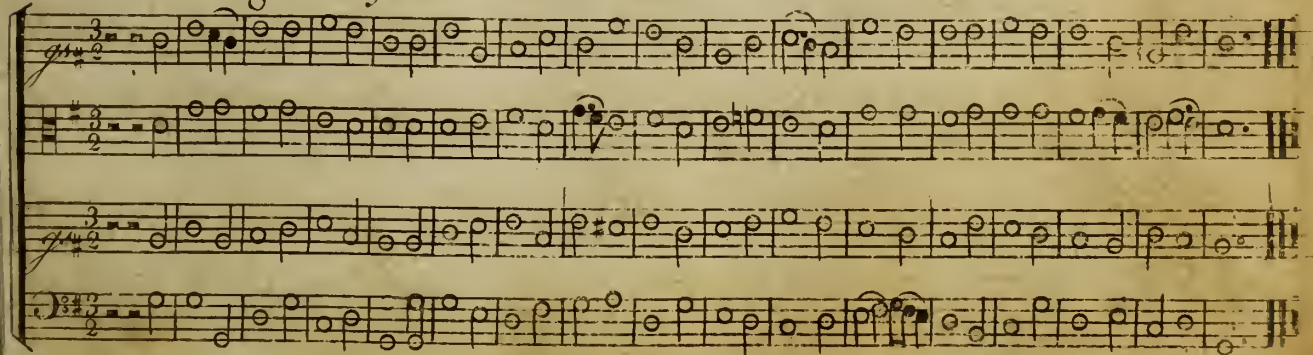


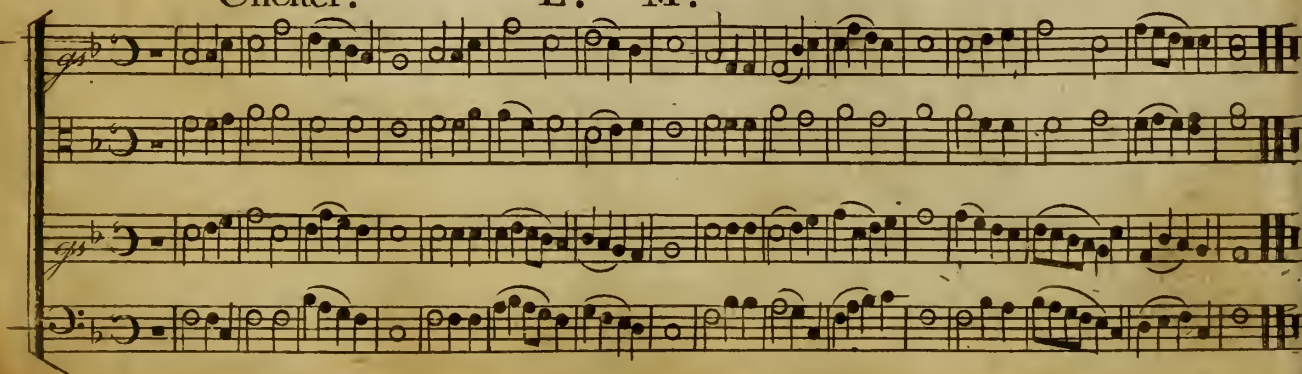
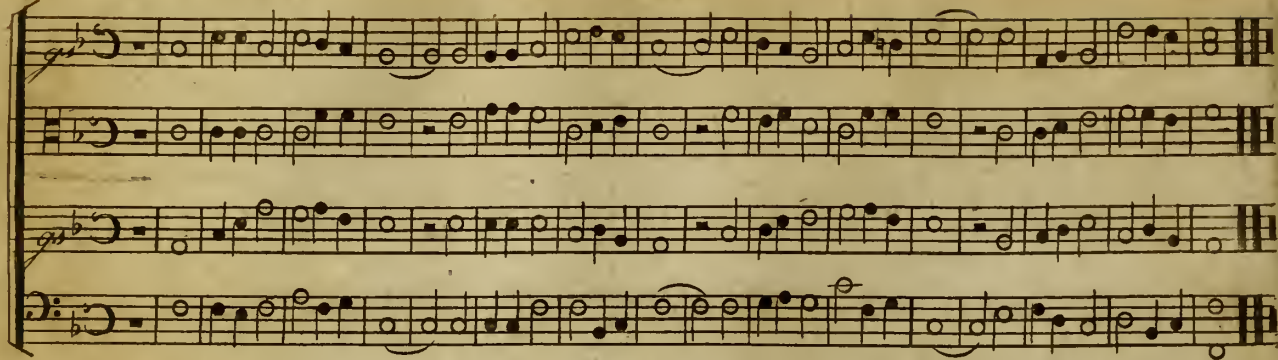
Winchester. L. M.

7



Angels Hymn. L. M.

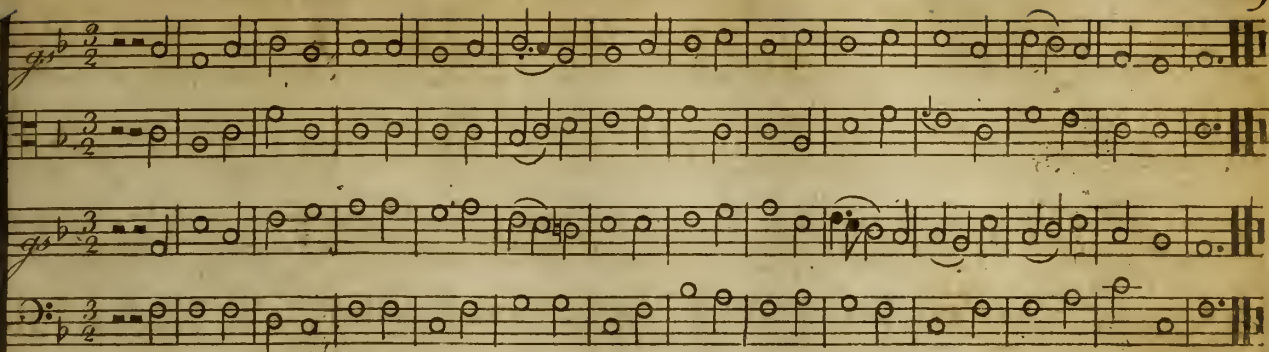




Sutton.

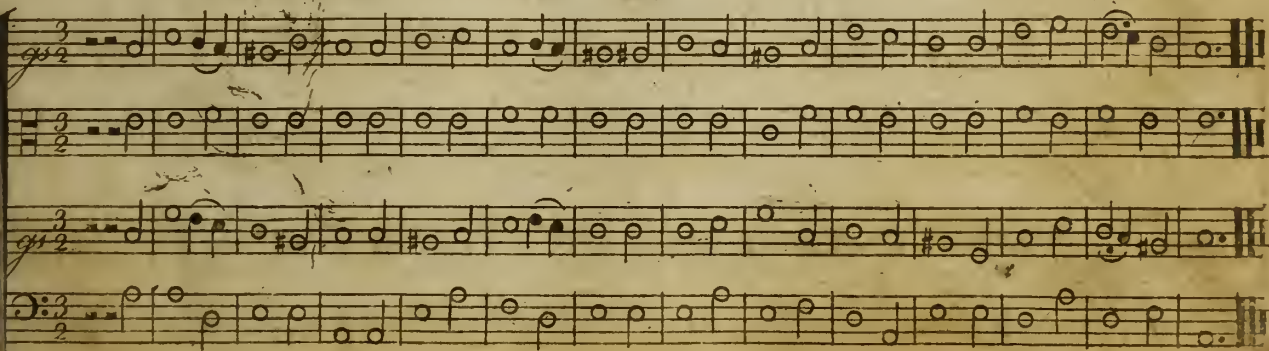
S. M.

9



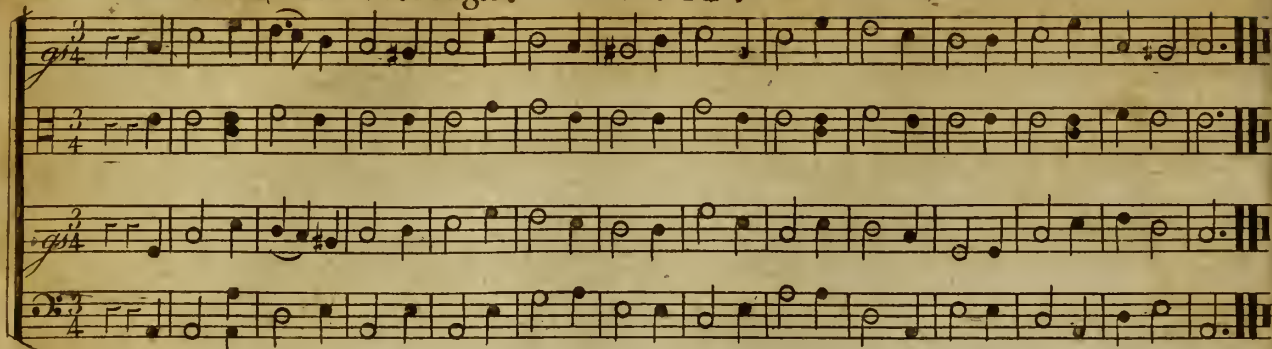
Childerditch.

S. M.



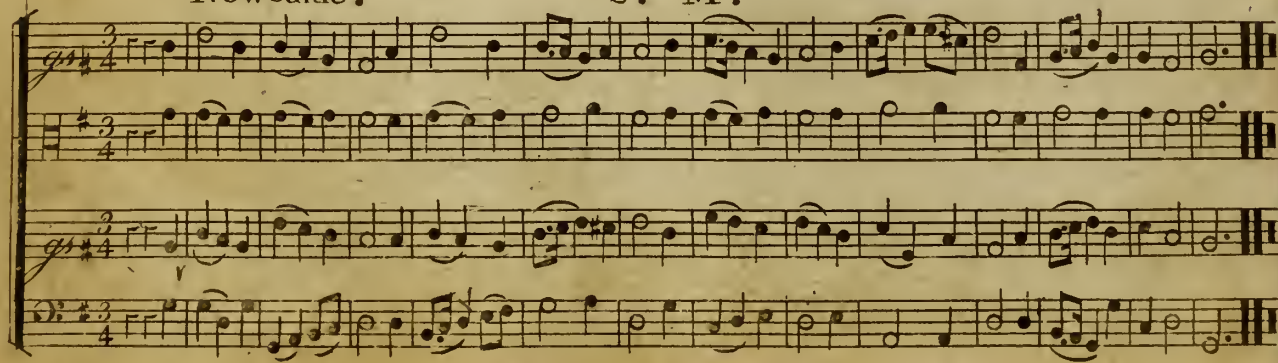
Little Marlborough.

S. M.



Newcastle.

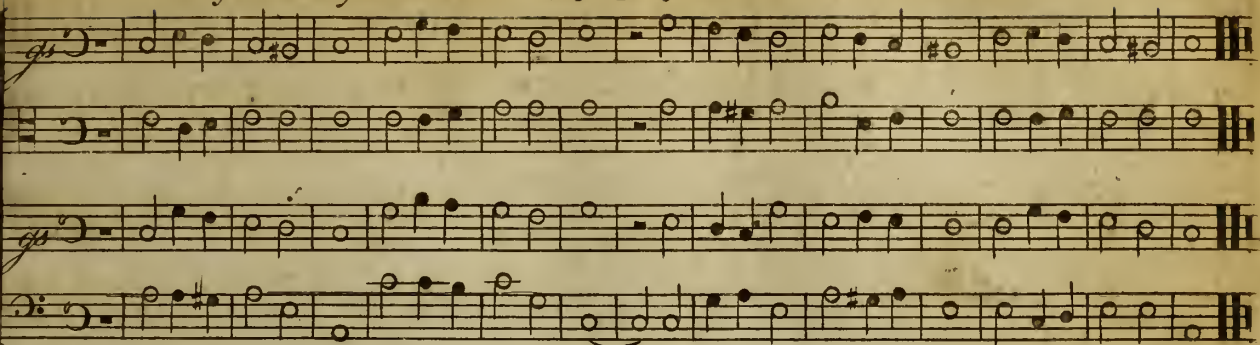
S. M.



Aylesbury.

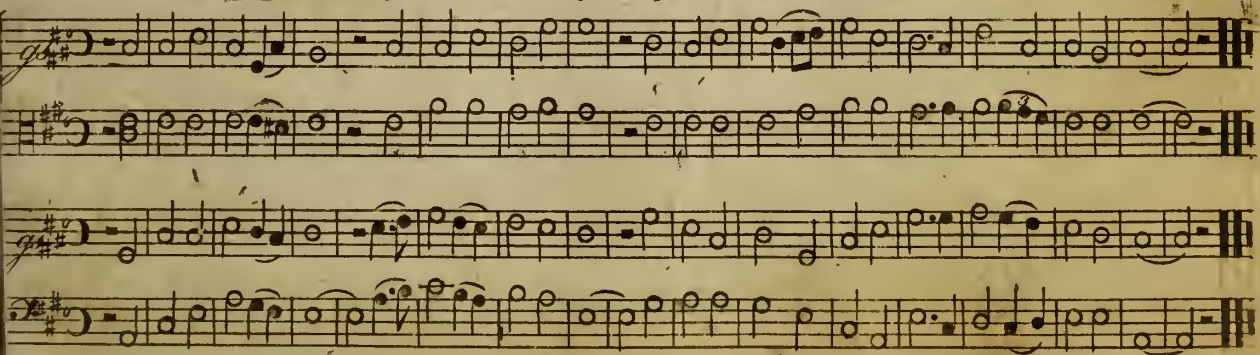
S. M.

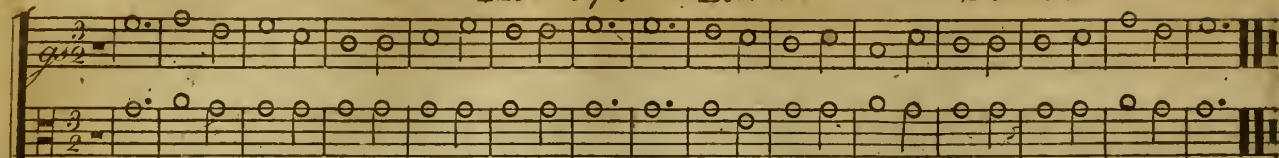
11



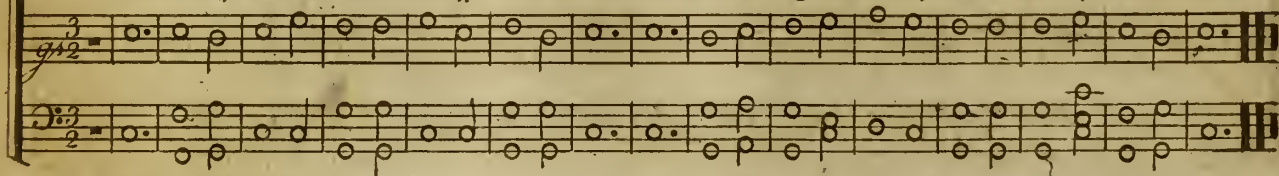
St. Thomas's.

S. M.



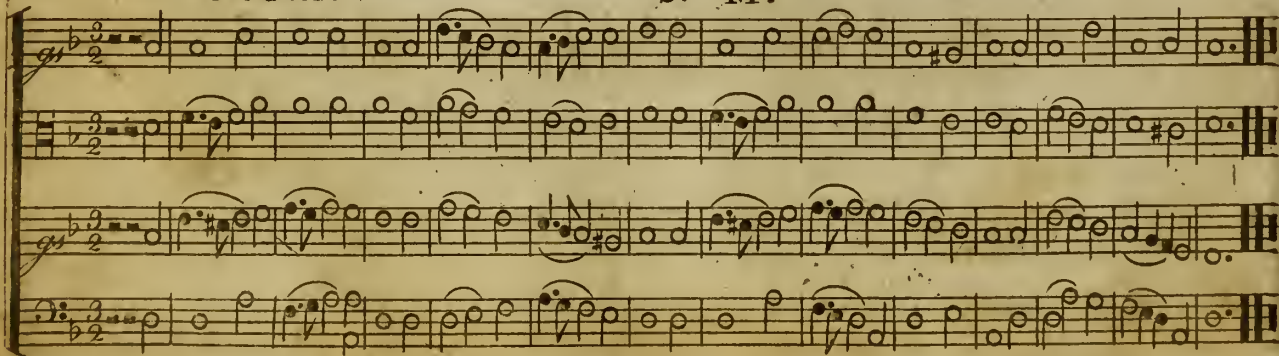


To bleſs thy choſen race, In mercy, Lord, incline; And cauſe the brightneſs of thy face On all thy ſaints to ſhine.



Hebron.

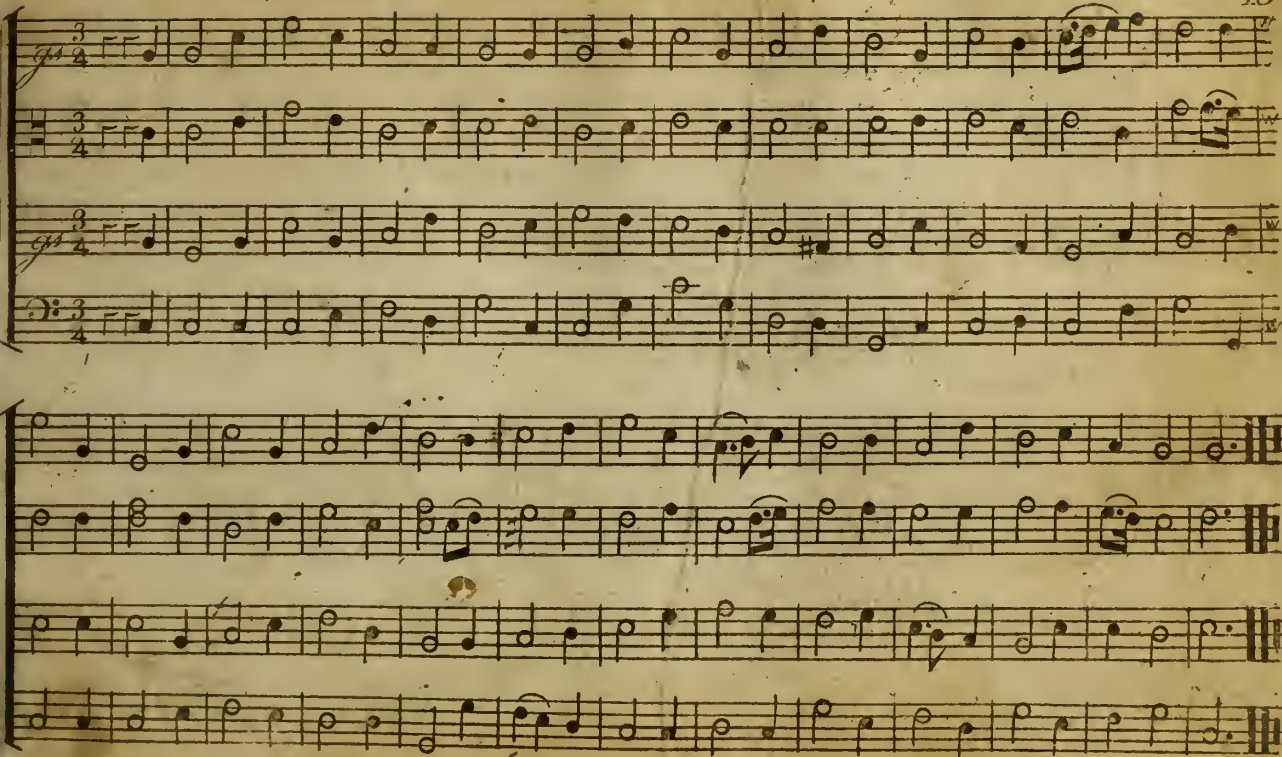
S. M.



St. Hellen's.

P. M.

13





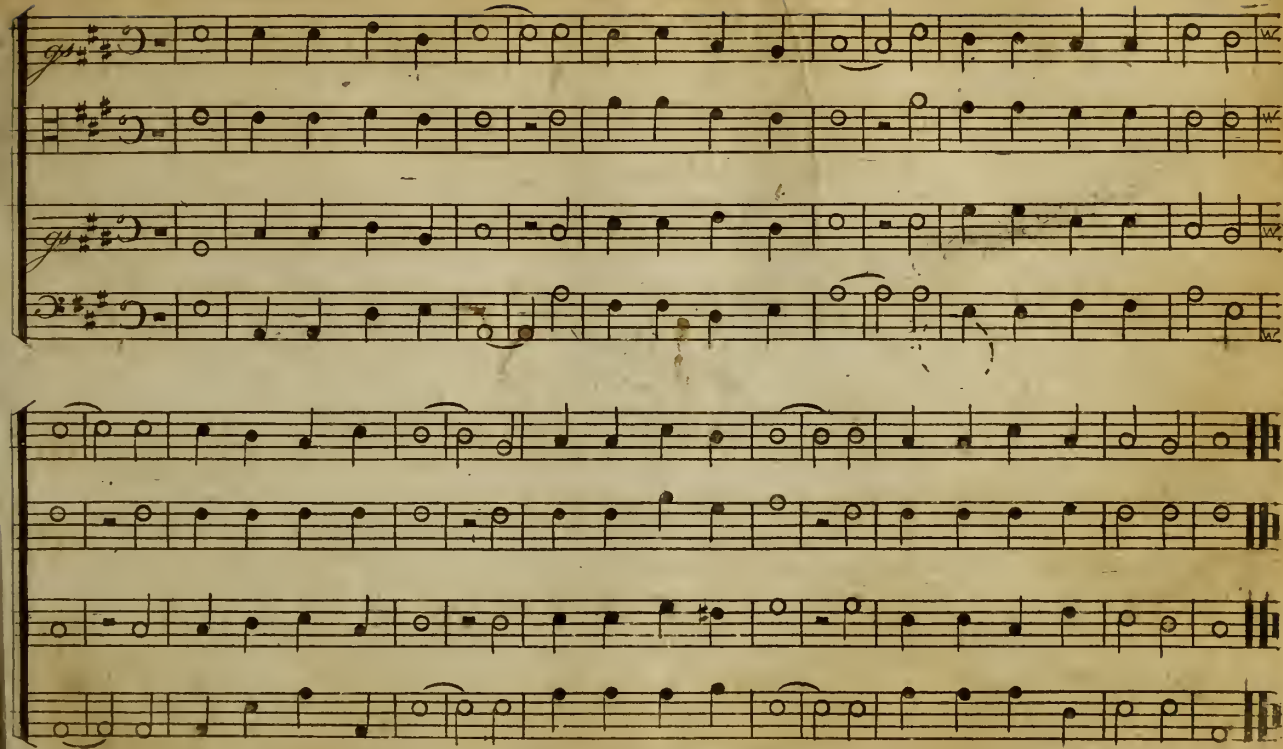
Think, mighty God, on feeble man; How few his hours! how short his span! Short from y^e cradle to the grave.

Who can secure his vi-tal breath Against the bold de-mands of death, With skill to fly, or pow'r to save?

Dalston.

P. M.

15

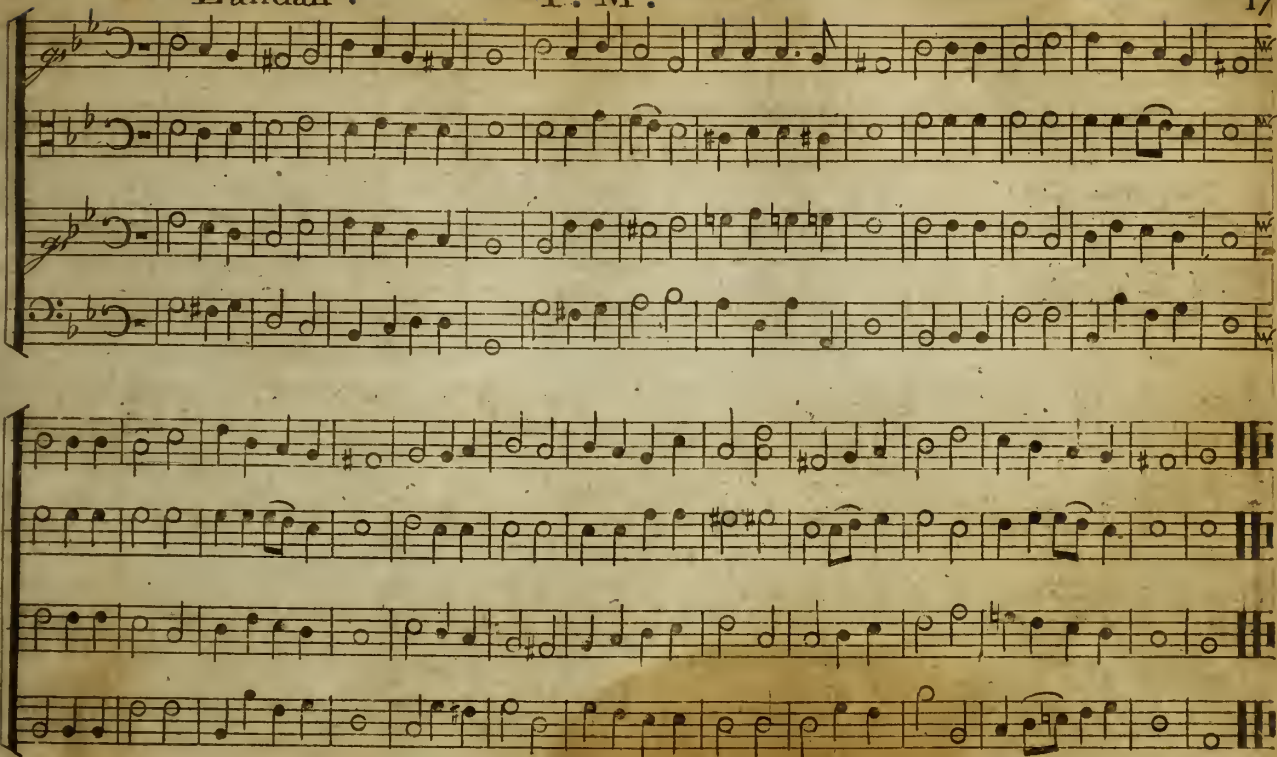


The God of glory sends his summons forth

Landaff.

P. M.

17



O praise ye the Lord, Prepare your glad voice, His praise in the great As-sembly to sing.

The first system of the musical score consists of four staves. The top two staves are for the Soprano and Alto parts, both in G major (one sharp) and 2/2 time. The bottom two staves are for the Tenor and Bass parts, both in G major and 2/2 time. The lyrics are written below the Tenor staff. The music features a variety of note values including half notes, quarter notes, and eighth notes, with some measures containing rests.

In our great Cre-a--tor let Is--rahel re-joice; And children of Si-on be glad in their King.

The second system of the musical score also consists of four staves, continuing the parts from the first system. The lyrics are written below the Tenor staff. The musical notation continues with similar note values and rests, ending with double bar lines on each staff.

America.

P. M.

19

Handwritten musical score for the first system of the hymn 'America'. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics 'Come let us sing un-to the Lord, And praise his name with one ac-cord. In this de-sign one cho-rus raise' are written below the staves.

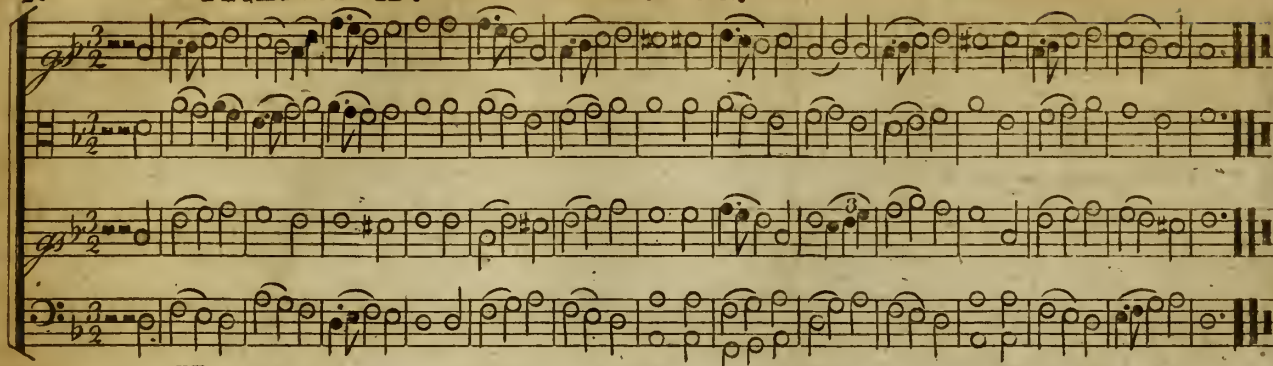
Come let us sing un-to the Lord, And praise his name with one ac-cord. In this de-sign one cho-rus raise

Handwritten musical score for the second system of the hymn 'America'. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics 'From east to west his praise proclaim, From pole to pole, ex-tend his fame, The skies shall e-cho back his praise,' are written below the staves.

From east to west his praise proclaim, From pole to pole, ex-tend his fame, The skies shall e-cho back his praise,

Princetown.

C. M.



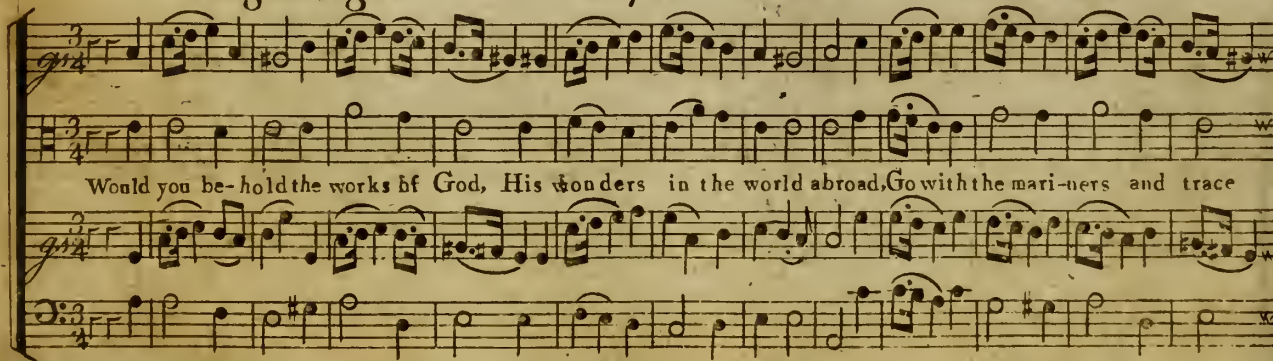
Kingsbridge.

Pf.

107th

Dr. W.

L. M.



Continued.

Columbia.

P. M.

21

The unknown regions of the seas.

Not all the pow'rs on earth, Join'd in a league with hell, Can

disconcert our plan, Which nothing can excel. Since such a friend in God we find; Adieu to fears of ev'ry kind.

The Lord appears my helper now, Nor is my faith a--fraid What all the sons of earth can do, Since heav'n affords its

This block contains the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is an alto clef. The third staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef. The music is written in a double bar line system. The lyrics are written below the second and third staves.

aid. 'Tis safer, Lord, to trust in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend.

This block contains the second system of the musical score. It also consists of four staves with the same clefs and key signature as the first system. The lyrics continue below the second and third staves. The system ends with a double bar line.

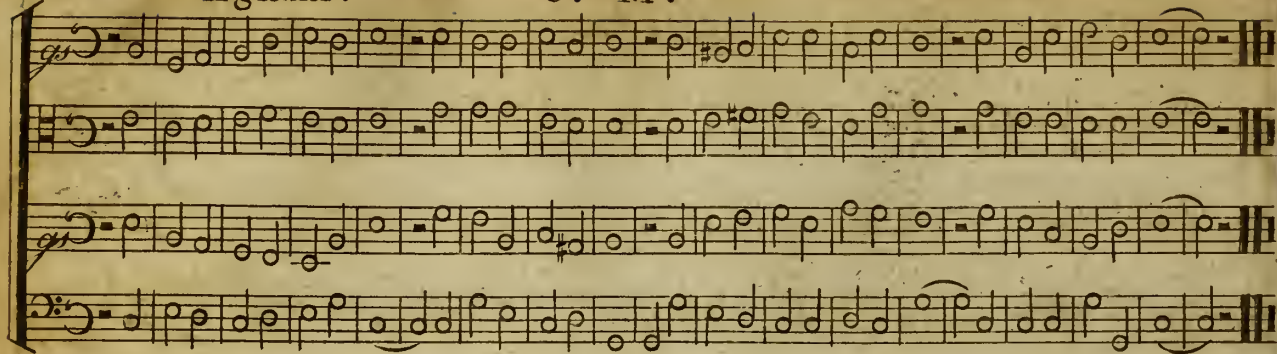
O God of hosts, O God of hosts^e mighty Lord, How lovely is, how love-ly is the place, Where thou enthroned^{where} thou eu-

throned glory, shew'st The bright-ness of, the bright-ness of thy face, ^{thy} bright-ness of, the bright-ness of thy face.

7 min

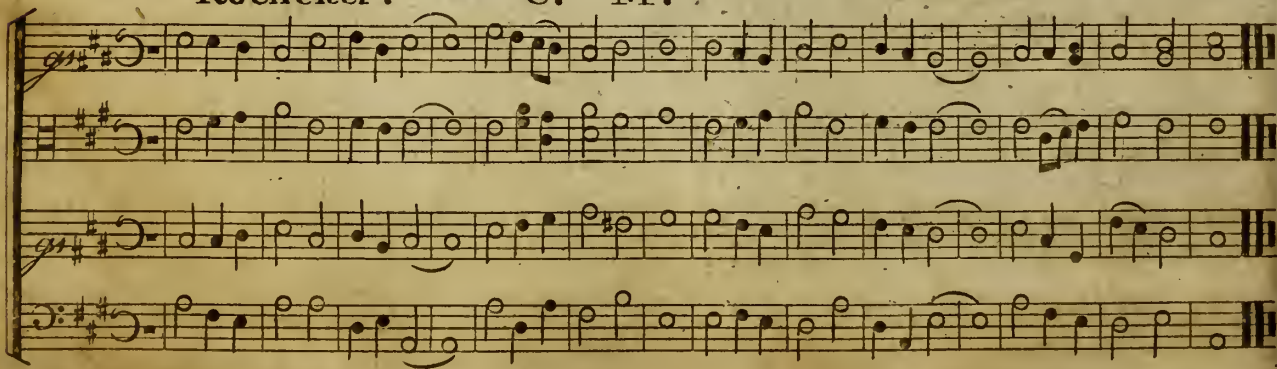
Eg·ham .

C. M.



Rochester .

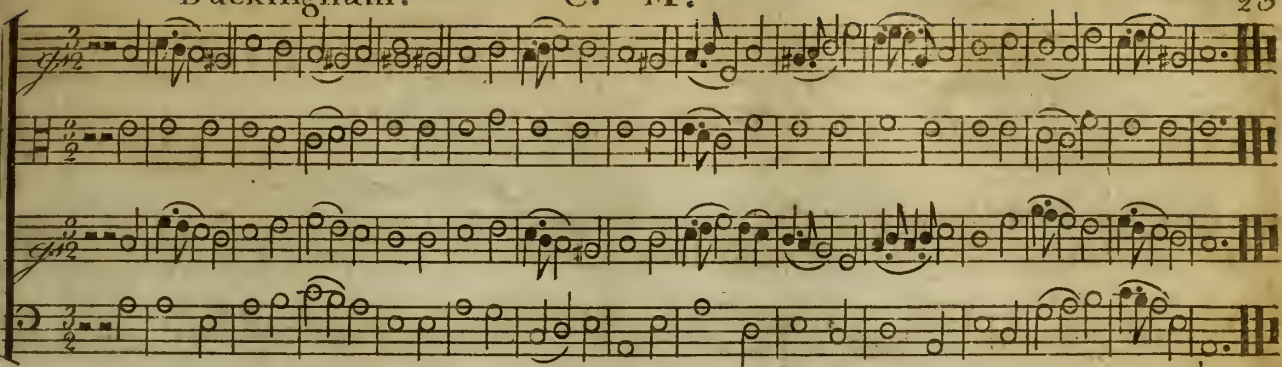
C. M.



Buckingham.

C. M.

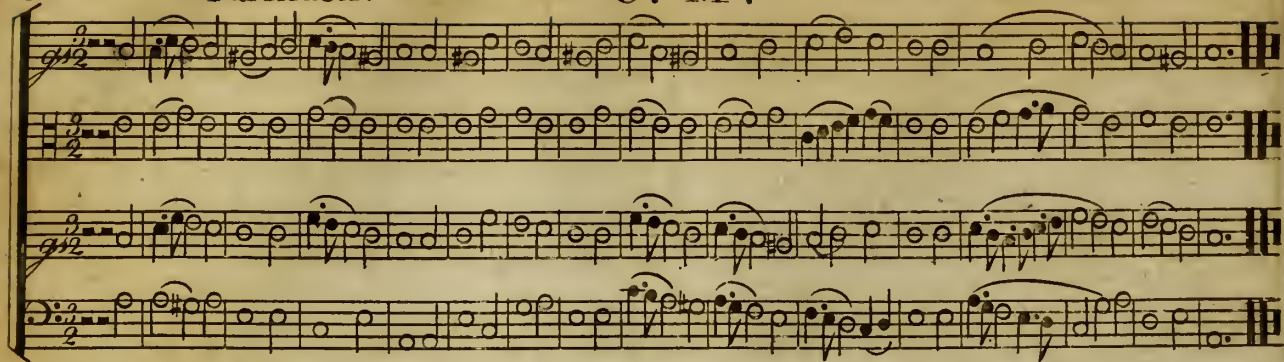
25



Willington .

L. M.

Handwritten musical score for the hymn 'Willington' in Long Meter (L. M.). The score is written on four staves. The first staff is the melody, marked with a treble clef and a 3/4 time signature. The second and third staves are for the alto and tenor parts, respectively, both marked with a 3/4 time signature. The fourth staff is the bass line, marked with a bass clef and a 3/4 time signature. The music is written in G major, indicated by one sharp (F#) on the key signature. The piece concludes with a double bar line and repeat dots.

150th

Pf.

148th

Dr. W.

L. M.

From distant

Loud hal-le-lu-jahs to the Lord From distant worlds where creatures dwell Let heavn begin the so-lemn word,

From distant

Continued.

Amherst.

P. M. 27

And found it dreadful do --- wn to hell.

And found it dreadful do --- wn to hell.

And found it dreadful do --- wn to hell.

And found it dreadful do --- wn to hell.

And found it dreadful do --- wn to hell.

And found it dreadful do --- wn to hell.

And found it dreadful do --- wn to hell.

And found it dreadful do --- wn to hell.

Two systems of musical notation. The first system consists of two staves: the top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C); the bottom staff is in bass clef with the same key signature and time signature. The second system also consists of two staves with the same clefs and key signature. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

Blest are the souls that hear & know The gospels joyful sound; Peace shall attend ^{thy} path they go, And light their steps surround.

New Eagle-Street.

S. M.

Two systems of musical notation. The first system consists of two staves: the top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature; the bottom staff is in bass clef with the same key signature and time signature. The second system also consists of two staves with the same clefs and key signature. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

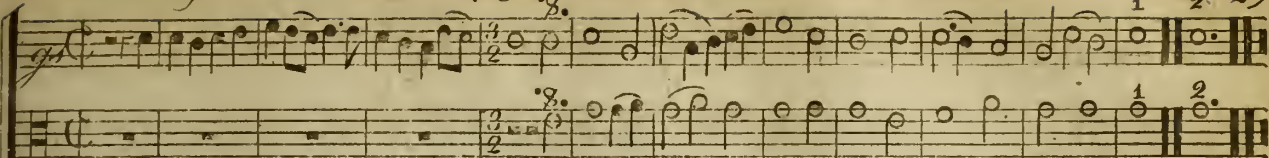
9th

Pf.

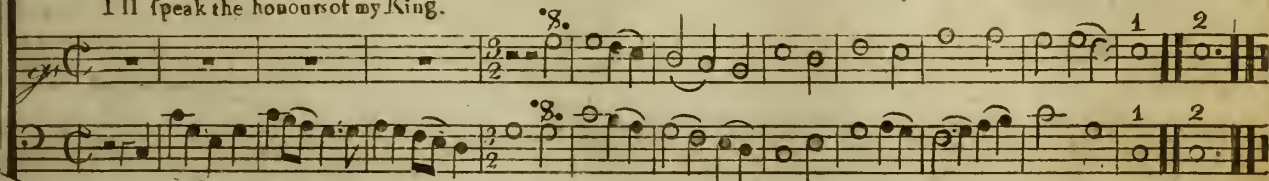
4 5thD^r W.

C. M.

1 2 29



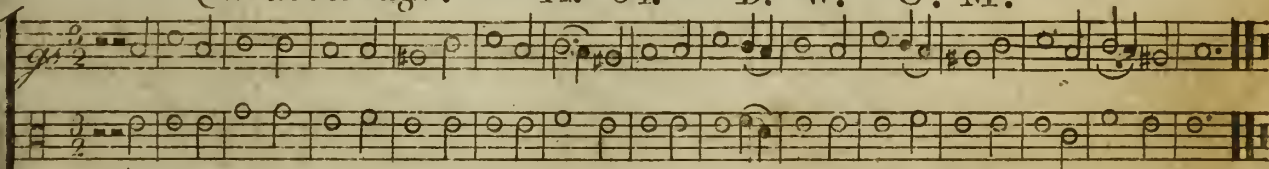
I'll speak the honour of my King.



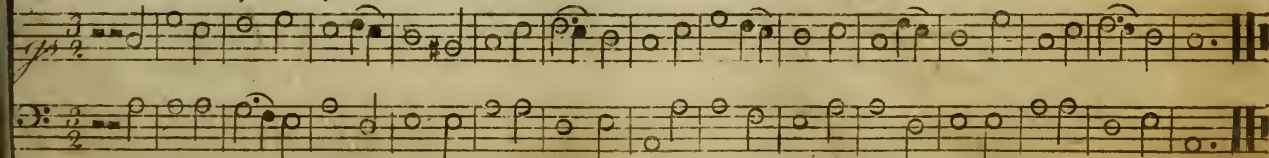
Queenborough.

Pf. 5thD^r W.

C. M.



O God of mercy hear my call.



Musical score for 'New North' in C major, common time. It consists of four staves. The first staff is for Soprano (Soprano), the second for Alto (Alto), the third for Tenor (Tenor), and the fourth for Bass (Bass). The lyrics 'O praise the Lord' are written under the second staff.

O praise the Lord

Musical score for 'Watling' in D major, common time. It consists of four staves. The first staff is for Soprano (Soprano), the second for Alto (Alto), the third for Tenor (Tenor), and the fourth for Bass (Bass). The lyrics 'I'll blefs the Lo...rd from day to day; How good are all, how good are all his ways! Ye humble souls that use to pray,' are written under the second staff.

I'll blefs the Lo...rd from day to day; How good are all, how good are all his ways! Ye humble souls that use to pray,

Continued.

Sherburne. Pf. 133^d Dr. W. P. M. 31

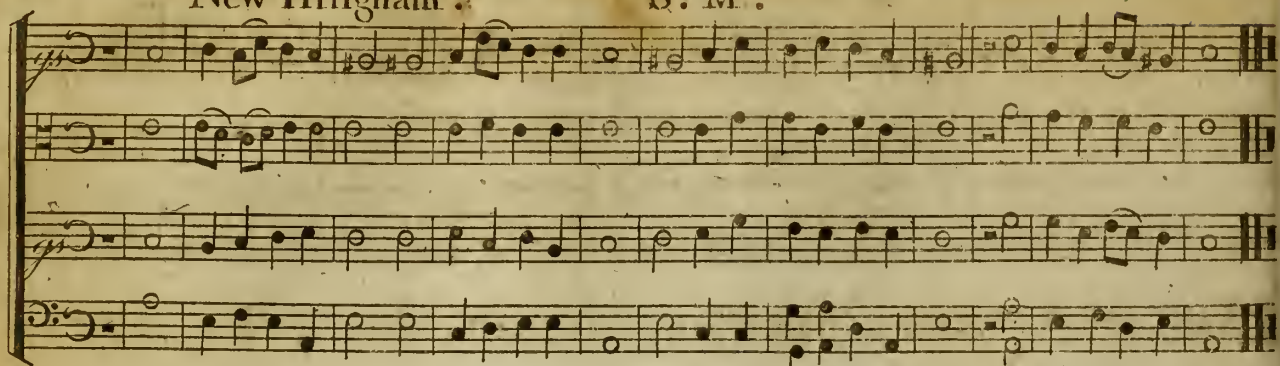
Come, he-----lp my lips to praise.

How pleasant 'tis to see, Kindred and friends agree, Each in their proper

sta-tion move, And each fulfill their part With sympathizing heart, In all the cares of life and love.

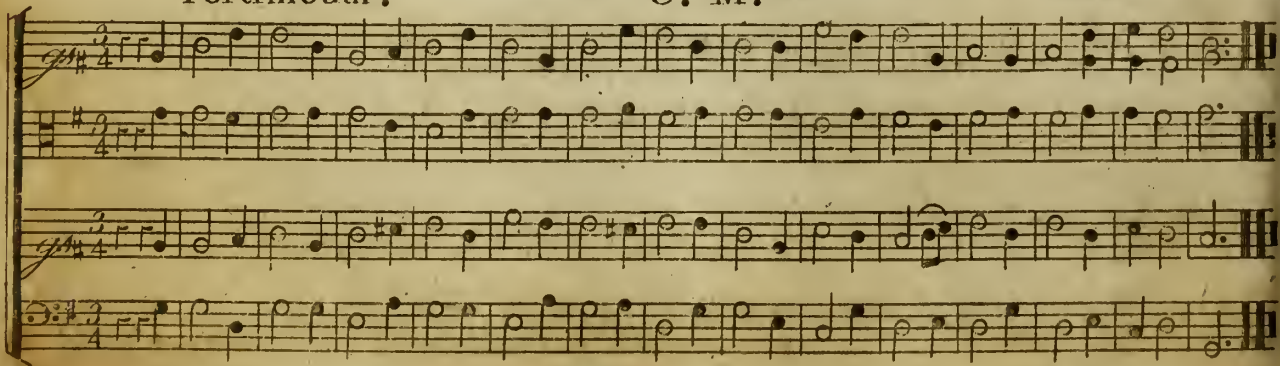
New Hingham.

S. M.

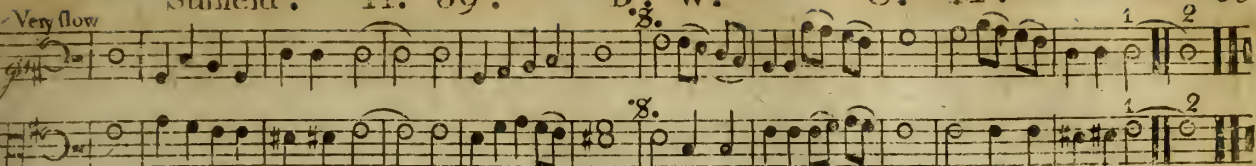


Portsmouth.

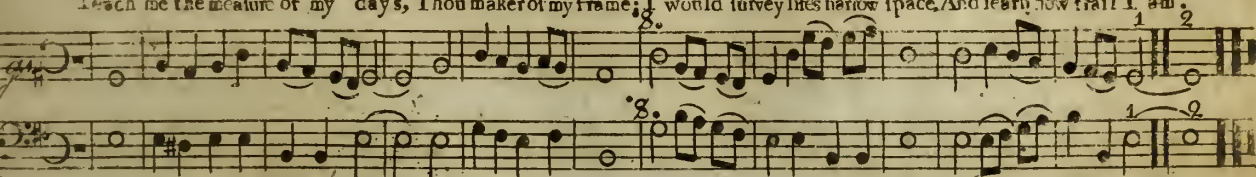
C. M.



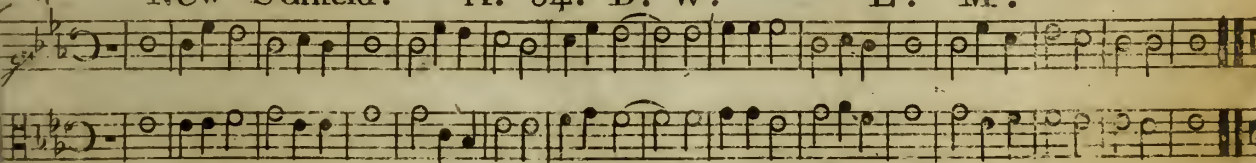
Very slow
Suffield. Pf. 39th D: W. C. M. 33



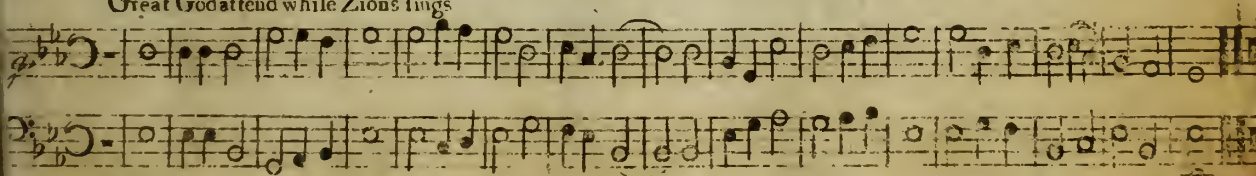
Teach me the measure of my days, Thou maker of my frame: I would survey life's narrow space, And learn how frail I am.

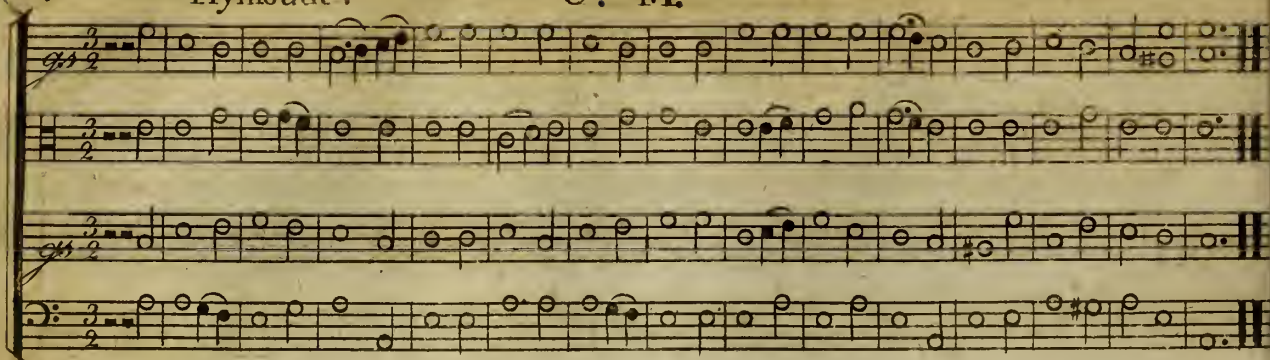


* New Suffield. Pf. 84th D: W. L. M.

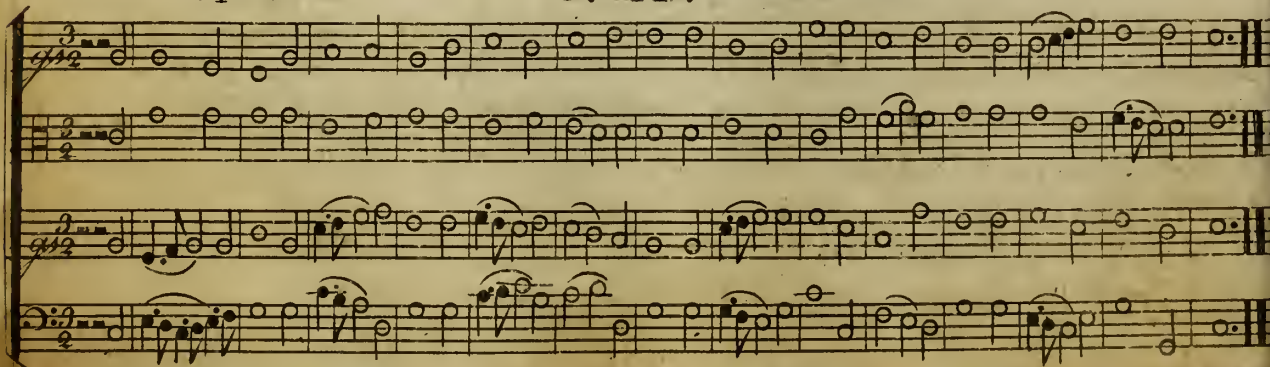


Great God attend while Zions sings



14 5th.

C . M .

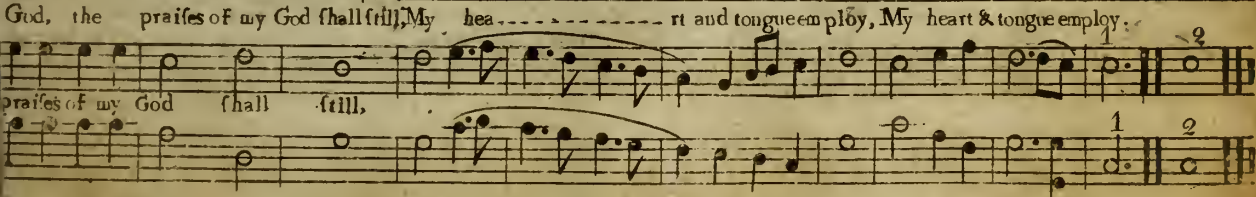
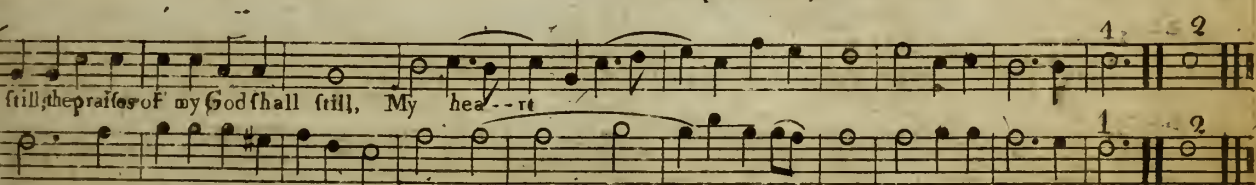
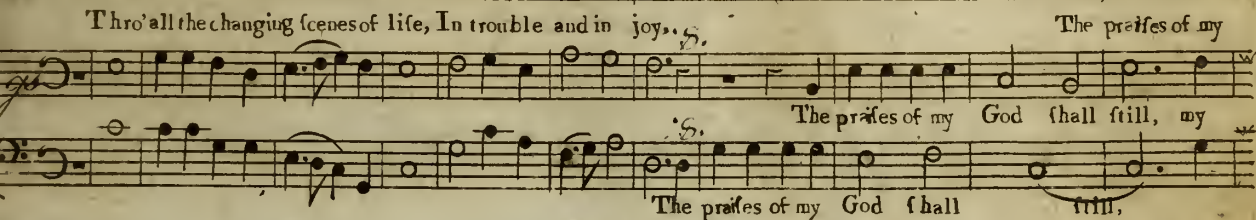
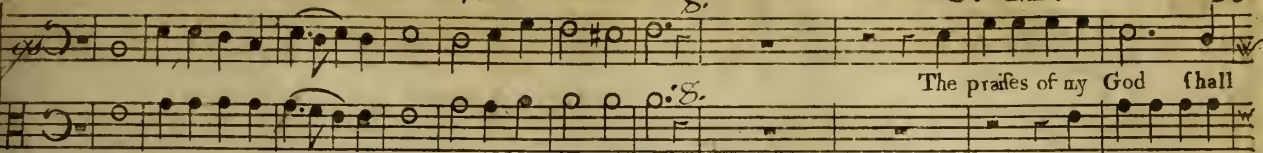


34thPr. 34th

B. and T. S.

C. M.

35



O God, my heart,

O God, my heart is ful-ly bent To mag-ni-fy thy name; My tongue with chea-rful

O God, my heart

O God,

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef. The third staff is a treble clef, and the fourth is a bass clef. The lyrics are written below the staves, with some words spanning across staves.

songs of praise, my tongue shall cheer-ful songs of praise shall ce-le-brate thy fame, shall ce-le-brate thy fame.

This system contains the next four staves of the musical score. The first staff is a treble clef, the second is a bass clef, the third is a treble clef, and the fourth is a bass clef. The lyrics continue from the first system, with some words spanning across staves.

*

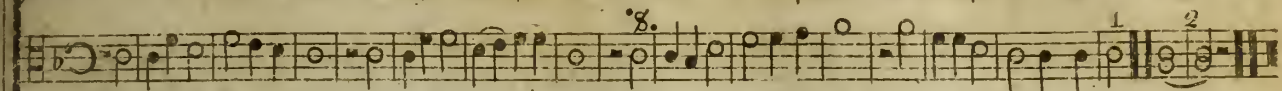
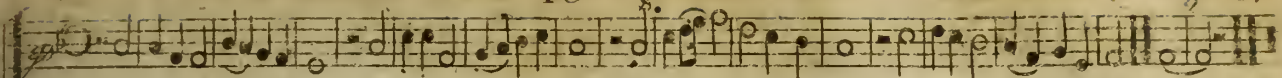
White Haven.

Pf. 45th

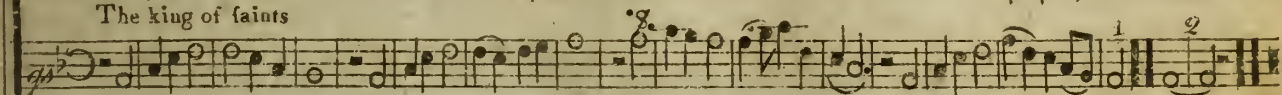
D! W.

L. M.

37



The king of saints



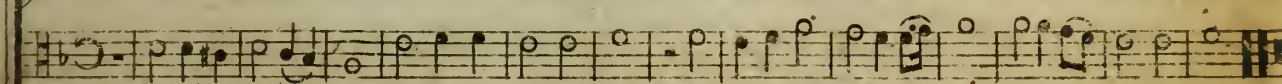
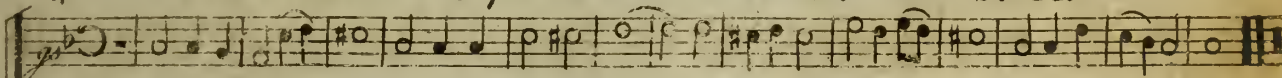
*

Christiana.

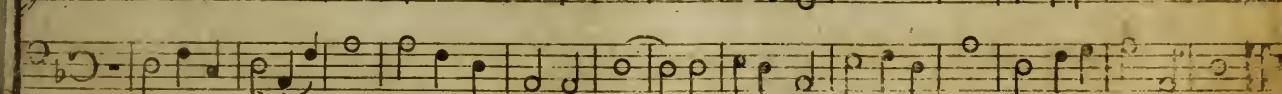
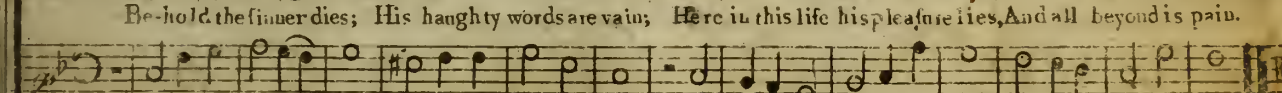
Pf. 17th 2^d verse

D! W.

S. M.



Be-hold the sinner dies; His haughty words are vain; Here in this life his pleasures lies, And all beyond is pain.



O praise the Lord in that blest place,

O praise &c From whence his goodness largely flows: Praise him in heav'n where he his

O praise the Lord in that blest place,

O praise &c

face, in weild in per-fect glo-ry shows. Praise him for all his mighty acts, Which he on our be-half has done;

Continued .

Newbury .

39

His kindnes this return ex-acts, which with our praise should equal run.

How awful is thy chastning rod?

Pf. 77th Dr W .

C. M.

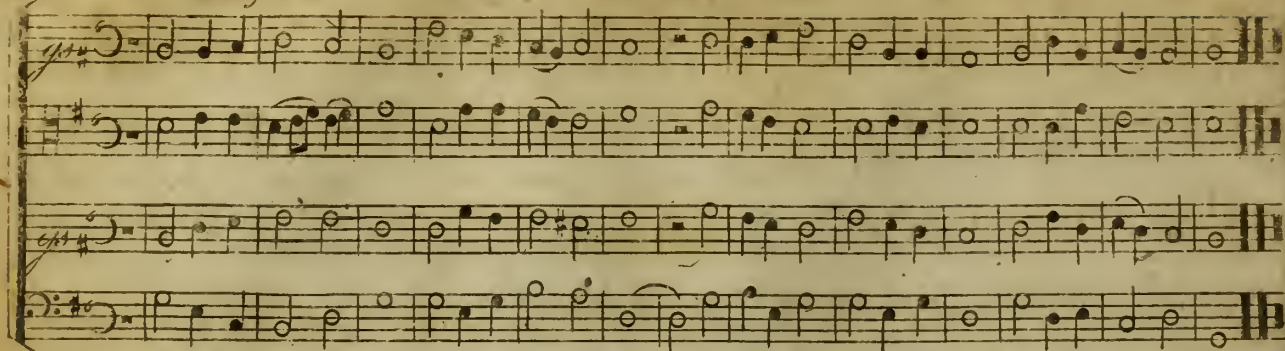
How ho---ly i---s

May thy-- own children say, The great, the wise, the dreadful God!

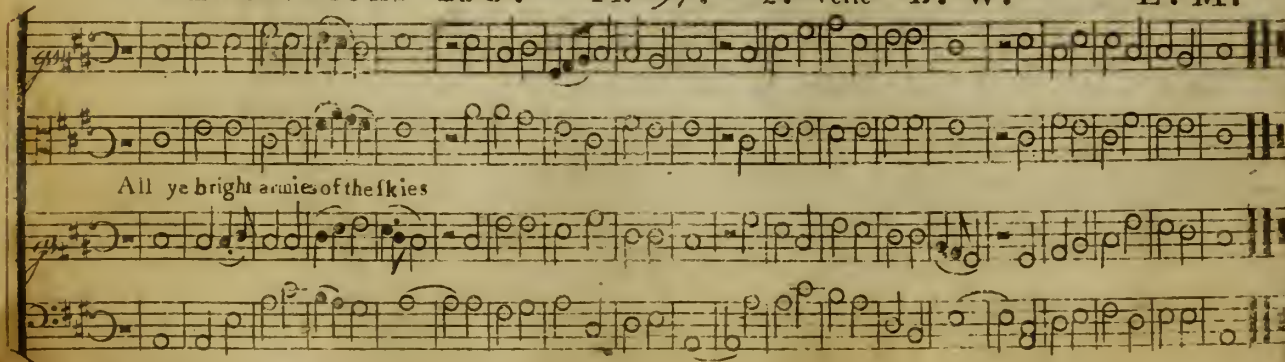
How ho---ly is his way!

How ho---ly is his way, how ho---ly

How ho---ly is his way,



Brentwood's 100th Pf. 97th 2^d verse D. W. L. M.



Tenor

24th

Pf.

24th

B. & T.

C. M.

Double.

41

Erect your heads, eternal gates; Unfold to en-ter

Who is this King this King of Glo-ry? The Lord for

tain The King of Glo-ry: see! he comes With his celestial train..

Who?

8. Lively

strength, The Lord for strength renown'd In battle mighty o'er his foes Eternal Victor crowd, Eter-nal Victor crowd.

Let the Re-dee-mers name be sung Thro'ev'ry land, by.

Let the cre-a-tors praise be:

From all that dwell be low the skies,

This system contains the first three staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef. The third staff is a bass clef. The lyrics are written below the staves, with the first line of lyrics starting on the second staff.

ev'ry tongue, Let the Re-dee-mers name be sung Thro'ev'ry land, by ev'ry tongue. O come, loud an them let us sing: Loud

This system contains the next three staves of music. The lyrics continue from the first system, with the first line of lyrics starting on the first staff of this system.

Continued.

43

thanks to our Almighty King. For we our voices high should raise, When our sal-va-tion's rock we praise. In to his

pre-sence let us hast, To thank him for his favours past. Down on our knees devoutly all Before the Lord our maker fall.

My sorrows like a flood, Impatient of restraint: In-to thy bosom O, in-to thy bosom O my God,

In-to thy bosom O, in-to thy bosom O my God,

In-to thy bosom O my God,

Pool: Pf. 107th Part 4th B. and T.

Poor out a long complaint. They that in ships, with courage hold, O'er swell-ing waves their trade pursue,

Continued.

45

behold, And in the deep, and in the deep, and in the deep his wonders.

Do Gods a-ma-zing works be--hold, And in the deep, and in the deep, and in the

be-hold, And in the deep, and in the deep,, and in the deep, the

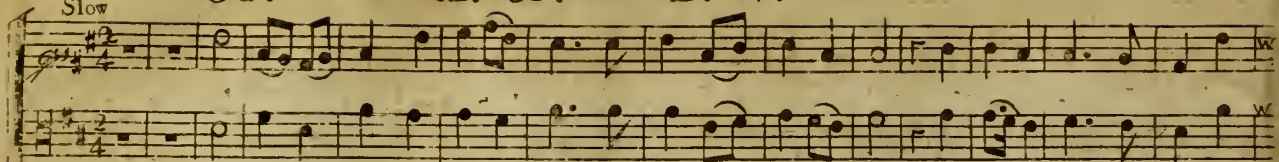
be--hold, And in the deep, and in the deep, - and in the

view, his wo-----n ders, won-ders view, his wo-----n-ders, won--ders view.

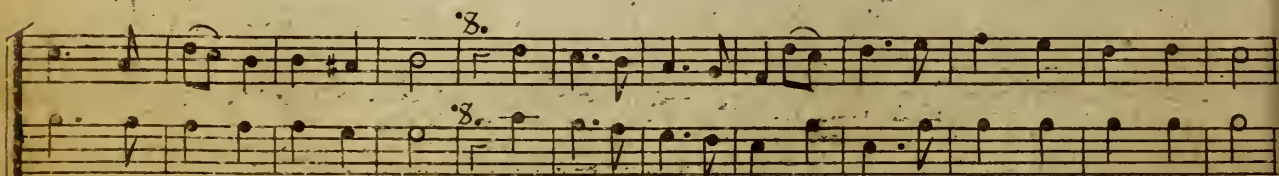
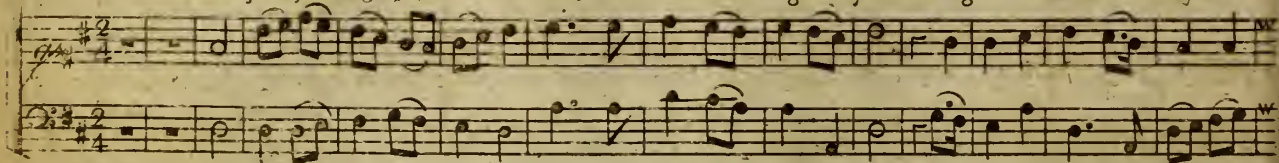
deep his wonders, wonders, 'won-----ders view, his wonders, wonders, wonders, wo-----n-----ders view.

deep his wo-----n ders, wonders view, his wo-----n ders, wo-n--ders view.

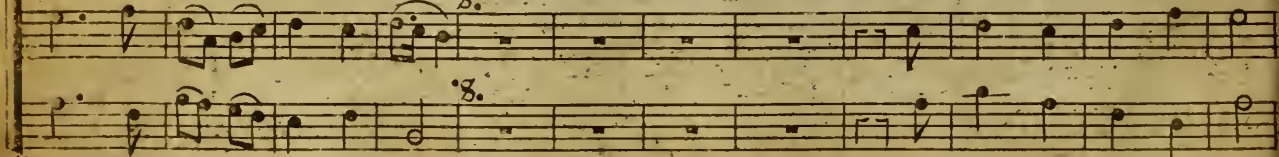
deep his wo-----n ders, won-----n-ders, view, his wo-----n ders, wo-----n-ders view.



Re-joice ye righteous in the Lord; This work be- longs to yon: Sing of his name, his ways, his



word, How ho-ly just and true! His mer-cy and his righteou-ness Let heav'n and earth pro-claim:



Continued.

Lebanon.

47

His works of na-ture and of grace Re-veal his wondrous name.

Rejoice ye shining worlds on high,

Pf. 24th

D^r W.

L. M.

Be-hold the King of glo-ry nigh Who can this King of glory be? The migh-ty Lord, the migh-ty Lord the Saviour he.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky, ten thousand Angels fill'd the

Those heav'nly guards a--round thee wait, Like char'ots tha at--
 sky; Those heav'nly guards a--round thee wait, Like
 Those heav'nly guards a--round thee wait, Like char'ots that at--tend thy state, like
 Those heav'nly guards a--round thee wait, Like char'ots tha at--tend thy state, like char'ots that at--

49

Continued.

tend thy state, Those heav'nly guards a--round thee wait, Like cha-
cha-----r'-ots char'ots that at-tend thy
cha-----r'-ots like cha-----r'-ots, like
-tend thy state, Those heav'nly guards around thee wait, Like char'ots that at---tend thy state, Those
-ots like cha-----r' ots
state Those heav'nly guards a--round thee wait, Like char'ots that at-tend thy state.
char'ots that at----tend thy state,
heav'nly guards a--round thee wait, like char'ots

With reverence let the saints ap-pear, with rev²rence let the saints appear

With rev²rence let the saints, the saints ap-pear And bow be-

With rev²rence let the saints appear, with rev²rence let, with rev²rence let the saints appear.

With rev²rence let the saints ap-pear, with rev²rence let the saints ap-pear

His high commands with rev²rence hear, his high com-

fore the Lord, His high commands with rev²rence hear, his high commands with

His high commands with rev²rence hear,

His high commands with rev²rence hear his high commands

Continued.

1 2 51

mands with reverence hear, And tremble at his word, and tremble at his word, & tremble

1 2

reverence hear, And tremble at his word, and tremble at his word.

2

And tremble at his word, and tremble at his word, & tremble

1 2

And tremble at his word, and tremble at his word, and tremble

90th

C. M.

90th C. M.

90th C. M.

90th C. M.

90th C. M.

Bethlehem. Christmas Hymn, or Pf. 4th D: W. C. M.

While shepherds watch their flocks by night, All feared on the ground, The Angel of the Lord came down, And glory

The Angel of the Lord came down, And glory shone a-round, The Angel of the
 shone a-round. The Angel of the Lord came down, & glory shone a-round
 The Angel of the Lord came down, & glory shone a-round, The
 The Angel of the Lord came down, & glory shone, and glory shone a-round

Continued.

53

Lord came down, and glo-ry shone

nd,, And glo-ry, and glo-ry, and glo-ry shone a-round.

Angel of the Lord came down,

nd

This system contains four staves of music. The first staff is a vocal line with lyrics 'Lord came down, and glo-ry shone'. The second staff is a vocal line with lyrics 'nd,, And glo-ry, and glo-ry, and glo-ry shone a-round.' The third staff is a vocal line with lyrics 'Angel of the Lord came down,'. The fourth staff is a vocal line with lyrics 'nd'. The music is in G major and 2/4 time. The first and third staves end with a double bar line and a repeat sign. The second and fourth staves end with a double bar line and a repeat sign. The first and third staves have a '1' above the final measure, and the second and fourth staves have a '2' above the final measure.

Paris.

L. M.

This system contains four staves of music. The first staff is a vocal line. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The music is in G major and 2/4 time. The first and third staves end with a double bar line and a repeat sign. The second and fourth staves end with a double bar line and a repeat sign.

Hear me O God, nor hi-----de thy face; But an-swer lest I die, but an-swer lest I die: Hast thou not

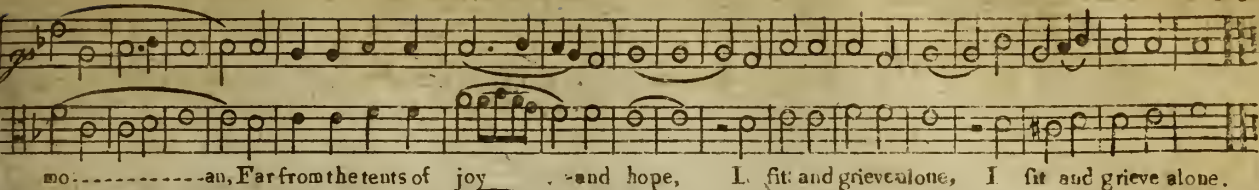
The first system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is an alto clef with a key signature of one flat. The third and fourth staves are bass clefs with a key signature of one flat. The music is written in a common time signature (C). The lyrics are written below the second staff.

built a throne of grace to hear when sinners cry. As on some lone-ly building top, The sparrow tells her

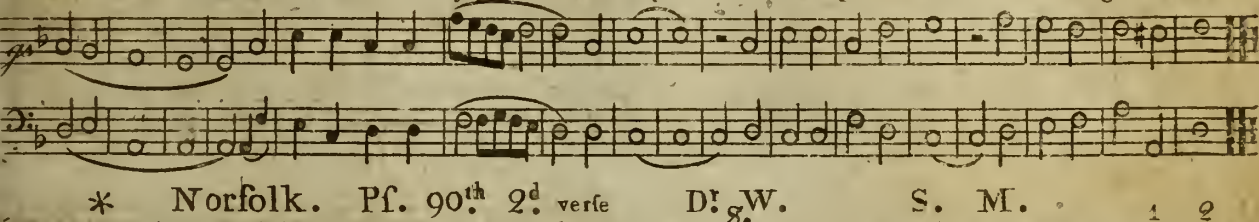
The second system of the musical score consists of four staves, continuing the musical notation from the first system. The lyrics are written below the second staff.

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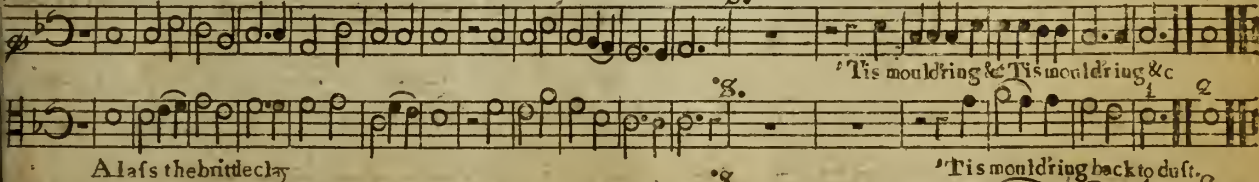
55



mo-----an, Far from the tents of joy and hope, I sit and grieve alone, I sit and grieve alone.

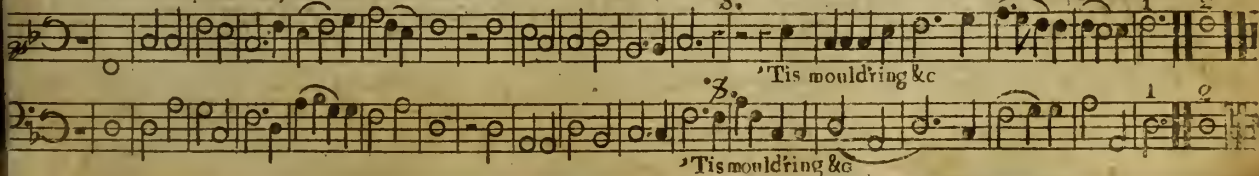


* Norfolk. Ps. 90th 2^d verse D: g. W. S. M.



Alas the brittle clay

'Tis mouldring &c 'Tis mouldring &c



'Tis mouldring back to dust.

'Tis mouldring &c

'Tis mouldring &c

Let diff'ring nations join To celebrate thy fame; And all the world, O Lord, combine To praise thy glorious name.

And all the world, O Lord, combine, & all the world, O Lord, combine

And all the world, O Lord, O Lord combine, To praise, to praise thy glorious name.

And all the world, O Lord combine To prai - - - - - se,

And all the world, O Lord, O Lord,

* Williamsburg. Pf. 33^d D! W. P. M.

57

Ye holy souls, in God rejoice, Your Maker's praise becomes your voice; Great is your theme, your songs be

new: Sing of his name, his word, his ways, His works of nature and of grace, How wise and holy, just and true!

God is our refuge in distress, A present help when dangers press, In him, undaunted, we'll confide:

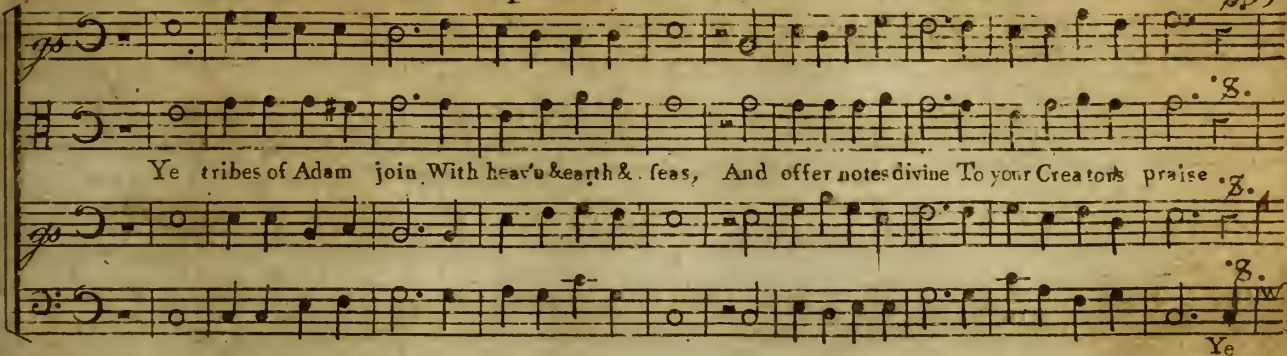
Tho' earth were from her

Tho' earth were from her center tost, And mountains in the ocean lost, Torn &c...

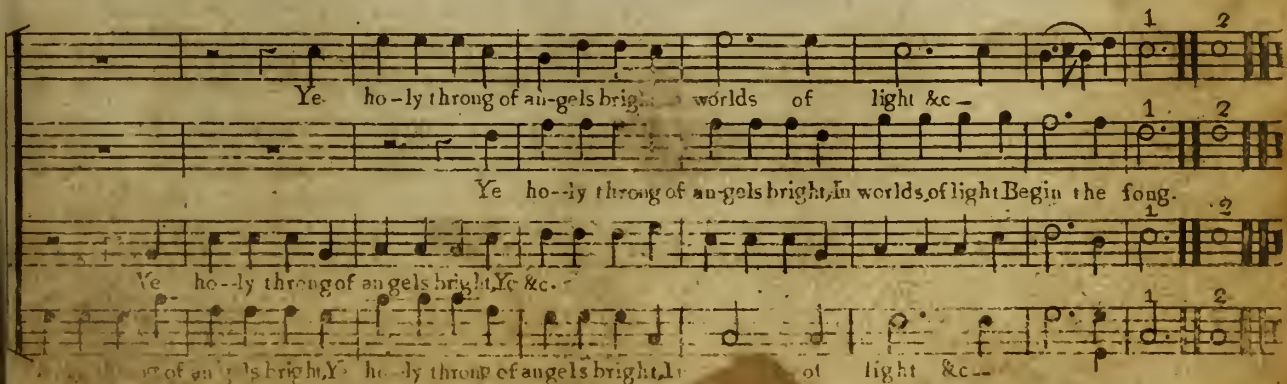
Tho' earth were from her center tost, And mountains in the ocean lost, Torn piece meal by the roaring tide

earth were from her center tost, And mountains in the ocean lost, Torn piece meal by the roaring tide, Torn &c

center tost, And mountains in the ocean lost, Torn &c — Torn &c...



Ye tribes of Adam join With heav'n & earth & seas, And offer notes divine To your Creator's praise.



Ye ho-ly throng of an-gels bright, worlds of light &c -

Ye ho-ly throng of an-gels bright, In worlds, of light Begin the song.

Ye ho-ly throng of an-gels bright, &c. -

of an-gels bright, Ye ho-ly throng of an-gels bright, In worlds of light &c -

Thy words y^e raging wind controul, And rule the boist'rous deep, Thou mak'st y^e sleeping billows roll, The ro-lling billows

sleep, The rolling billows sleep. Heav'n is thy higher court, there stands thy throne, And thro' the lower worlds thy

Continued.

61

will is done: Our God fram'd all this earth, these heav'n's he spread, But fools adore the gods their hands have made:

The kneeling crou-----d, with looks devout be-hold, Their silver sa-----viours, and their saints of gold.

62 * Bridg-water. Pl. 95th B. & T. L. M.

O come, loud anthems &c —

For we —

For we our voices &c —

For we — When — When —

For we — When — When —

* Stafford. Pl. 118. D^r W. S. M.

See what a living Stone The builders did refuse;

Yet God hath built his Church —

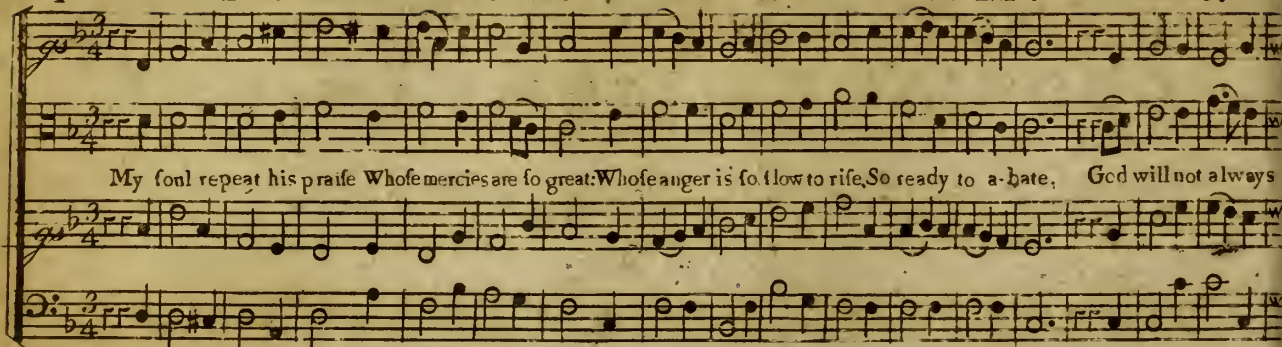
Yet God hath built his Church, yet God —

Yet God hath built his Church here on — Yet God —

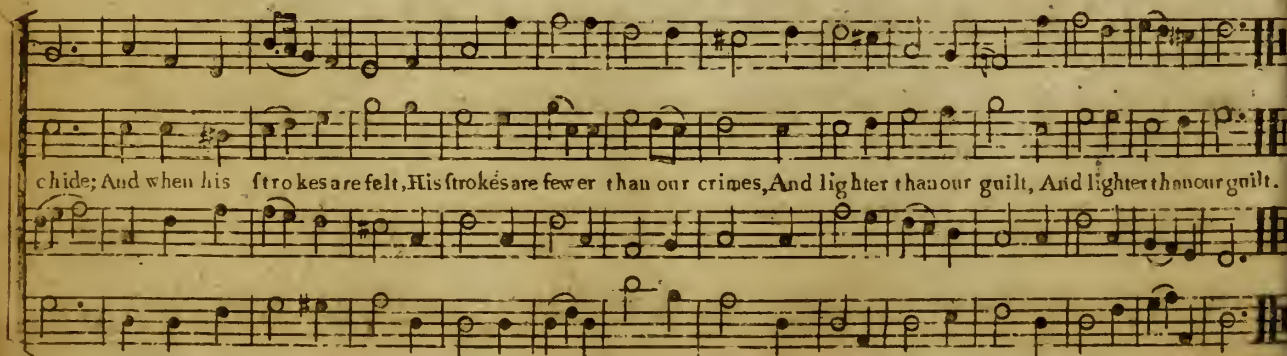
Continued.

Fame. Pf. 148th B.& T. 63

Church there on, 1 2 *
rch there on, In spi.....te of envious Jews. Ye boundless realms of joy, Exalt your Maker's fame:
Church there on, 1 2
is praise your long employ A-bove y starry frame: Your voices raise, Ye Cherubim And Seraphi... m To sing his praise.
1 2
1 2
1 2



My soul repeat his praise Whose mercies are so great: Whose anger is so slow to rise, So ready to a-bate, God will not always



chide; And when his strokes are felt, His strokes are fewer than our crimes, And lighter than our guilt, And lighter than our guilt.

THE
CHORISTER'S COMPANION.

PART THIRD.

CONTAINING

A Collection of approved HYMNS and ANTHEMS.

IN THREE AND FOUR PARTS;

Some of which never before printed.



NEW-HAVEN; Printed by T. and S. GREEN, for SIMEON JOCELIN and AMOS DOOLITTLE.

N. B. In the hymn-tunes, where the words are not set at large, they are to be sung in their order, 'till directed to repeat, by words interspersed.

SELECT HYMNS.

HYMN for FEVERSHAM.

1. **N**OW begin the heav'nly theme,
Sing aloud in Jesu's Name,
Ye who Jesu's kindness prove,
Triumph in redeeming love.

2. Ye who see the Father's grace,
Beaming in the Saviour's face,
As to Canaan on ye move,
Praise and bless redeeming love.

3. Mourning souls, dry up your tears,
Banish all your guilty fears,
See your guilt and curse remove,
Cancell'd by redeeming love.

4. Ye, alas! who long have been
Willing slaves of death and sin,

Now from bliss no longer rove,
Stop---and taste redeeming love.

5. Welcome all by sin oppress'd,
Welcome to the sacred rest,
Nothing brought Him from above;
Nothing but redeeming love.

6. He subdu'd th' infernal pow'rs,
His tremendous foes and ours,
From their curst empire drove,
Mighty in redeeming love.

7. Hither then your music bring,
Strike aloud each chearful string,
Mortals join the hosts above,
Join to praise redeeming love.

HYMN

HYMN for OLDFORD.

- 1 **W**ITH joy we meditate the grace
Of our High Priest, above ;
His heart is made of tenderness,
His bowels melt with love.
- 2 Touch'd with a sympathy within,
He knows our feeble frame---
He knows what sore temptations mean,
For he has felt the same.
- 3 But spotless, innocent, and pure,
The great Redeemer stood ;
While satan's fiery darts he bore,
And did resist to blood.
- 4 He, in the days of feeble flesh,
Pour'd out his cries and tears ;
And, in his measure, feels afresh
What ev'ry member bears.
- 5 Then let our humble faith address
His mercy and his pow'r ;

(4)

We shall obtain deliv'ring grace
In the distressing hour.

HYMN for DARTFORD.

- 1 **R**ISE, my soul, and stretch thy wings
Thy better portion trace ;
Rise from transitory things,
Tow'rds heav'n, thy native place.
Sun, and moon, and stars decay,
Time shall soon this earth remove ;
Rise, my soul, and haste away
To seats prepar'd above.
- 2 Rivers to the ocean run,
Nor stay in all their course ;
Fire ascending seeks the sun,
Both speed them to their source ;
So a soul that's born of God
Pants to view his glorious face,
Upwards tends to his abode,
To rest in his embrace,
- 3 Cease,

3 Cease, ye pilgrims, cease to mourn;
 Press onward to the prize;
 Soon our Saviour will return
 Triumphant in the skies:
 Yet a season and you know
 Happy entrance will be giv'n;
 All our sorrows left below,
 And earth exchange'd for heav'n.

HYMN for CHATHAM.

1 **T**HOU God of glorious majesty,
 To Thee---in my distress to Thee,
 A worm of earth I cry;
 An half awaken'd child of man,
 An heir of endless bliss or pain,
 A sinner born to die.

2 O God my inmost soul convert,
 And deeply on my anxious heart
 Eternal things impress;

Give me to feel their solemn weight,
 To tremble at the brink of fate,
 And 'wake to righteousness.

3 Before me place in dread array
 The pomp of that tremendous Day,
 When thou in clouds shalt come,
 To judge the nations at thy Bar;
 And tell me, LORD, shall I be there,
 To meet a joyful doom?

4 Lo! on a narrow neck of land,
 'Twixt two unbounded seas, I stand,
 Secure insensible!
 A point of life, a moment's space,
 Removes me to an heav'nly place,
 Or shuts me up in hell!

5 Be this my one great business here,
 With serious industry and care,
 My future bliss to ensure;

Thy

Thy righteous orders to fulfil,
To suffer all thy sov'reign will,
And to the end endure.

HYMN for HELMSLEY.

- 1 **L**O! He comes in clouds descending,
Once for helpless sinners slain!
Thousand thousand saints attending,
Swell the triumph of his train.
Hallelujah, Hallelujah, Hallelujah:
All the angels cry Amen.
- 2 Ev'ry eye shall now behold him,
Rob'd in dreadful majesty;
Those who set at nought and sold him,
Pierc'd and nail'd him to the tree,
Deeply wailing, &c.
Shall the true Messiah see.
- 3 Ev'ry island, sea, and mountain,
Heav'n and earth shall flee away;
All who hate him, must, confounded,

Hear the trump proclaim the day;
Come to judgment, &c.
Come to judgment, come away!

- 4 Now redemption long expected,
See! in solemn pomp appear!
All his saints, by man rejected,
Now shall meet him in the air!
Hallelujah! &c.
See the day of God appear.
- 5 Answer thine own bride and spirit,
Hasten, Lord, the gen'ral doom,
The new heav'n and earth t' inherit,
Take thy pining exiles home:
All creation, &c.
Travails! Groans! and bids thee come.
- 6 Yea, Amen! let all adore Thee,
High on thine eternal throne!
Saviour, take the pow'r and glory;
Claim the kingdom for thine own.

O come quickly, &c.
Hallelujah! come Lord, come.

HYMN for HEXHAM.

1 COME to Jesus, come away,
Heard I not the Spirit say?
Come, and all the sweetness prove,
Of the Holy Ghost and Love:
Come, and dwell forevermore,
All in raptures burn, adore.

2 Come to Jesus, come away,
Come to Jesus, do not stay;
Jesus shed his precious blood
T' you might swim in pleasure's flood.
Jesus div'd into a sea
Of the deepest wrath for thee.

3 Come to Jesus, come away;
Virgin Spirit, shun delay:
Jesus laid aside his robes,
T' you may lay aside your sob's.

Jesus cloath'd himself with shame
T' you may cloath you with his Name;

- 4 Come to Jesus, come away,
This is thy espousal day:
Come away, come to thy home,
Come away to thy Bridegroom;
To the world then bid adieu,
Heaven see within thy view.
- 5 Come to Jesus, come away,
Welcome with thy Lord to stay;
Welcome to thy heav'n at last,
Now the indignation's past.
Roll, ye billows, roll and roar,
Now thy treasure's safe ashore.

HYMN for EATON.

1 HARK! ye mortals, hear the trumpet,
Sounding loud the mighty roar;
Hark! th' Arch-Angel's voice proclaiming
Thou, old Time, shalt be no more.

Rolling ages, rolling ages, rolling ages,
Now your solemn close appears.

- 2 This great rolling frame of nature,
That huge mass of blazing day,
Yonder arch'd expanse of heav'n,
Ye must all dissolve away:
Hark ! th' Arch-Angel, &c.
Swells the solemn summons loud.
- 3 See the gloomy prisoners rising,
Hell's dark caverns gaping wide ;
Wild confusion seize the chasteless,
Horrors fill the spacious void :
Come ye mountains, &c.
Hide us from this dire revenge.
- 4 See the purple banner flying,
Hear the judgment-chariot roll ;
Hear the Saviour's words of mercy :
" Come, ye ransom'd heav'n-born souls.
Judge these nations, &c.
Now they all shall feel my pow'r."

5 Hurl'd in countless numbers downward,
See in wild disorder driv'n ;
Tortur'd with despair and anguish,
Left (and that for ever) heav'n,
How tremendous, &c.
Sounds their last decisive doom.

6 See the souls that earth despised,
In celestial glories move ;
Hallelujahs big with wonder,
Praising Christ's eternal love :
Hallelujahs, &c.
Echo thro' the realms of light.

7 Joys ecstatic, hymns harmonious,
In soft symphony resound ;
Angels, seraphs, harps and trumpets,
Swell the sweet angelic sound :
Hail ! Almighty ! &c.
Great eternal Lord, Amen.

HYMN for GEORGIA.

1 **W**HAT good news the angels bring !
What glad tidings of our King !

Christ the Lord is born to-day,
Christ who takes our sins away,
He who rules in heav'n and earth,
Hath in Bethlehem his birth ;
Him shall all his people see,
And rejoice eternally.

2 Lift your hearts and voices high,
With hosannas fill the sky ;
Glory be to God above !
God is infinite in love !
Peace on earth, good-will to men !
Now with us our God is seen :
Angels join with us in praise,
Help us sing redeeming grace.

3 Now the wall is broken down,
Now the gospel is made known :

Now the door is open wide,
Christ for Jew and Gentile dy'd,
All who feel the weight of sin,
All who languish to be clean,
All who for redemption groan,
May be sav'd by Faith alone.

4 Jesus is the lovely name,
This the angel doth proclaim :
He shall all his people save,
They in him remission have ;
When they see themselves undone,
They take refuge in the Son :
They shall all be born again,
And with him in glory reign.

5 Shout ye nations of the earth,
Sing the triumphs of his birth ;
All the world by him is blest ;
Sound his praise from east to west,
Jews and Gentiles jointly sing,
Christ our common Lord and King ;

Christ

Christ our life, our joy, our song
To eternity prolong.

HYMN for EVERS HAM.

1 COME, Thou Almighty King,
Help us thy Name to sing,
Help us to praise !

FATHER all glorious,
O'er all victorious !
Come and reign over us,

ANTIENT OF DAYS.

2 JESUS our LORD, arise,
Scatter our enemies,
And make them fall !

Let thine almighty aid
Our sure defence be made,
Our souls on thee be stay'd ;
Lord hear our call !

3 Come, Thou Incarnate WORD,
Gird on thy mighty sword —

(16)

Our pray'r attend !
Come ! and thy people bless,
And give thy word success,
SPIRIT of holiness,
On us descend !

4 Come, holy COMFORTOR,
Thy sacred witness bear
In this glad hour !
Thou who almighty art,
Now rule in ev'ry heart,
And ne'er from us depart.

SPIRIT OF POW'R !

5 To the Great one in THREE
Eternal praises be

Hence—Evermore !
His sov'reign majesty
May we in glory see,
And to eternity

Love and adore !

HYMN

HYMN for EDENBOROUGH.

1 HAIL holy, holy, holy LORD!
Be endless praise to thee;
Supreme, essential One ador'd,
In co-eternal Three!

2 Inthron'd in everlasting state,
E'er time its round began,
Who join'd in council to create
The dignity of man.

3 All that the name of creature owns,
To thee in hymns aspire;
May we, as angels on our thrones,
Forever join the choir!

4 Hail holy, holy, holy LORD!
Be endless praise to thee;
Supreme, essential One ador'd,
In co-eternal Three!

HYMN for PORTSMOUTH.

REJOICE, the Lord is King!
Your Lord and King adore,

(II)

Mortals give thanks and sing
And triumph evermore:
Lift up your heart, lift up your voice,
Rejoice, again I say, rejoice.

2 Jesus the Saviour reigns,
The God of truth and love,
When he had purg'd our stains,
He took his seat above:
Lift up your heart, lift up your voice,
Rejoice, again I say, rejoice.

3 His kingdom cannot fail,
He rules o'er earth and heav'n,
The keys of death and hell
Are to our Jesus giv'n:
Lift up your heart, lift up your voice,
Rejoice, again I say, rejoice.

4 He sits at God's right hand
'Till all his foes submit,
And bow to his command,
And fall beneath his feet,

Lift

Lift up your heart, lift up your voice,
Rejoice, again I say, rejoice.

5 Rejoice in glorious hope,
Jesus the Judge shall come,
And take his servants up
To their eternal home :

We soon shall hear th' Arch-Angel's voice,
The trump of God shall sound Rejoice !

Hymn for AURORA.

2 **A**LMIGHTY God commands,
And Sol doth straight arise,
With wond'rous force pursues his course
And shoots along the skies :

3 With what amazing speed,
He wings his rapid way ;
From morn to noon, from noon to night,
And thus concludes the day !

4 Awake my drowsy soul,
Arise and come away ;

The pretty birds in nature's words,
Proclaim the rising day :

5 In concert sweet they join,
And sing in various ways ;
Their little throats are swell'd with notes,
And fill'd with songs of praise.

6 Arise my soul arise,
Shake off this sluggish load ;
In morning song, your accents strong,
Adore your maker God.

Hymn for STRATFORD.

2 **O**H ! how his purple streams did flow,
His blood on man he did bestow :
With hands and feet nail'd to the wood,
And pierced side ran down with blood.

3 What wisdom can conceive or know,
What tongue or pen can truly show,
The vast dimensions of his love,
Or shew his power in Heav'n above ?

4 To

4 To God be praise and worship due,
For giving us his only Son :
Let's tune our souls, and him adore,
In Hallelujahs evermore.

CHRISTMAS HYMN for BOSTON.

3 " **N**O gold, nor purple swadling bands,
" Nor royal shining things ;
" A manger for his cradle stands,
" And holds the **KING** of kings.

4 " Go, shepherds, where the Infant lies,
" And see his humble throne ;
" With tears of joy in all your eyes.
" Go, shephers, kiss the SON."

5 Thus *Gabriel* sang, and straight around
The heav'nly armies throng ;
They tune their Harps to lofty sound,
And thus conclude the song :

6 " Glory to God that reigns above,
" Let peace surround the earth ;

" Mortals shall know their Maker's love,
" At their Redeemer's birth."

7 **LORD** ! and shall Angels have their songs,
And men no tunes to raise ?
O may we lose these useless tongues
When we forget to praise !

8 Glory to God that reigns above,
That pitied us forlorn,
We join to sing our Maker's love,
For there's a Saviour born.

HYMN for SALISBURY.

2 **N**OTHING have I Lord to pay,
Nor can thy grace procure ;
Empty send me not away,
For I, thou know'st am poor ;
Dust and ashes is my name,
My all is sin and misery ;
Friend of sinners, spotless Lamb,
Thy blood was shed for me !

3 With;

3 Without money, without price,
 I come thy love to buy;
 From myself I turn my eyes,
 The chief of sinners I:
 Take, O take me as I am,
 And let me lose myself in Thee!
 Friend of sinners, spotless Lamb!
 Thy blood was shed for me!

The CHILD'S REQUEST.

1 **T**HOU giver of my life and joy,
 Let songs to Thee my tongue employ;
 Whilst immature this feeble frame,
 Teach me to list thy sacred Name.

2 May my fond genius, as I rise,
 Seek the fair fount where knowledge lies,
 On wings sublime trace heav'n's abode,
 And learn my duty to my God.

3 From low pursuits exalt my mind,
 From ev'ry vice of ev'ry kind;

Nor let my conduct ever tend
 To wound the feelings of a friend.

4 Though golden flow'rs my paths should grace,
 And joys salute me as I pass;
 Yet may my gen'rous bosom know,
 And learn to feel another's woe.

5 If Providence should lend me wealth,
 And joys increas'd by peace and health;
 Yet ne'er may I despise the poor,
 Nor send them begging from my door.

6 Tho' poverty, with stern command,
 Should grasp me in his iron hand,
 In my distress may I receive
 That kind relief I'd wish to give.

7 An ardent love for sacred truth,
 Employ my infancy and youth,
 Live in my life thro' ev'ry stage,
 And ripen with my rip'ning age.

8 When time it's hoary frost has shed,
 And silver'd o'er my feeble head,

May my calm mind reflect intent
On length of days in virtue spent.

9 When Death his curtain shall o'er-spread,
And wrap me in his awful shade,
May my blest soul to youth arise,
And triumph in its native skies.

Hymn for SINAI.

3 **W**ELL, let the nations start and fly
At the blue lightning's horrid glare,
Atheists and emperors shrink and die,
When flame and noise torment the air.

4 Let noise and flame confound the skies,
And drown the spacious realms below,
Yet will we sing the Thund'rer's praise,
And send our loud *Hosannas* thro'.

5 Celestial King, thy blazing pow'r
Kindles our hearts to flaming joys,
We shout to hear thy thunders roar:
And echo to our Father's voice.

6 Thus shall the God our Saviour come,
And lightnings round his char'ot play,

(15)

Ye lightnings, fly to make him room,
Ye glorious storms prepare his way.

Hymn for JUBILEE.

2 **T**HE gospel trumpet hear,
The news of heav'nly grace;
Ye happy souls draw near,
Behold your Saviour's face:
The Year of Jubilee is come;
Return to your eternal home!

3 Jesus our great high priest
Hath full atonement made;
Ye weary spirits rest,
Ye mburning souls be glad!
The Year of Jubilee is come;
Return, ye ransom'd sinners, home!

4 Extol the Lamb of God,
The all-atoning Lamb;
Redemption in his blood,
Throughout the world proclaim:
The Year of Jubilee is come;
Return to your eternal home!

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††† The tunes with this mark (*) have never before been printed.

Feverham . Mr G. W. Page 188 .

1

Loud Soft Loud Soft Loud

Now begin the Heavenly Theme Sing aloud

This musical score is for the hymn 'Feverham' by Mr. G. W. Page. It consists of three staves. The first staff is a treble clef melody with a key signature of one sharp (F#) and a common time signature. It includes dynamic markings 'Loud', 'Soft', 'Loud', 'Soft', and 'Loud' under specific measures. The second staff is a bass clef accompaniment. The third staff is a treble clef melody with a key signature of one flat (Bb) and a common time signature, starting with the instruction 'Now begin the Heavenly Theme Sing aloud'. The piece concludes with a double bar line and a repeat sign.

Oldford . Dr W.

Triumph

With joy we meditate the Grace

This musical score is for the hymn 'Oldford' by Dr. W. It consists of three staves. The first staff is a treble clef melody with a key signature of one flat (Bb) and a common time signature. It includes dynamic markings 'g.' and 'g.' under specific measures. The second staff is a bass clef accompaniment. The third staff is a treble clef melody with a key signature of one flat (Bb) and a common time signature, starting with the instruction 'Triumph'. The piece concludes with a double bar line and a repeat sign.

Soft Loud Soft

Rise my Soul thy better Rise from

This system contains the first three staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves, with dynamic markings 'Soft' and 'Loud' placed above the top staff.

Loud Soft Soft Loud Soft

Tow'ards Time Time Rise Rise Rise

This system contains the next three staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are in bass clef with the same key signature and time signature. The lyrics are written below the staves, with dynamic markings 'Loud', 'Soft', 'Soft', 'Loud', and 'Soft' placed above the top staff.

Continued .

Chatham .

3

Slow

Rise

Thou God of glorious Majesty

This block contains the first system of the musical score. It features three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The middle staff is in treble clef with a key signature of two sharps and a 2/4 time signature. The bottom staff is in bass clef with a key signature of two sharps and a 2/4 time signature. The music is divided into two measures by a double bar line. The first measure contains the lyrics 'Rise' and the second measure contains the lyrics 'Thou God of glorious Majesty'. The tempo is marked 'Slow'.

A sinner, born to die.

This block contains the second system of the musical score. It features three staves. The top staff is in treble clef with a key signature of two sharps and a 2/4 time signature. The middle staff is in treble clef with a key signature of two sharps and a 2/4 time signature. The bottom staff is in bass clef with a key signature of two sharps and a 2/4 time signature. The music is divided into two measures by a double bar line. The first measure contains the lyrics 'A sinner, born to die.' and the second measure contains the lyrics 'A sinner, born to die.'.

Helmley .

4

8.

Loud. Soft, when repeated

8.

Soft

Loud

Lo he comes in Clouds descending.

Hallelujah

8.

The musical score for 'Helmley' is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with various ornaments and dynamics. The second staff continues the melody, with dynamic markings 'Loud', 'Soft, when repeated', 'Soft', and 'Loud'. The third staff features a lower melodic line, with the lyrics 'Lo he comes in Clouds descending.' and 'Hallelujah' written below it. The score concludes with a double bar line and a repeat sign.

Hexham .

2/4

Slow

2/4

Come to Jesus, come away.

2/4

The musical score for 'Hexham' is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with various ornaments and dynamics. The second staff continues the melody, with the dynamic marking 'Slow'. The third staff features a lower melodic line, with the lyrics 'Come to Jesus, come away.' written below it. The score concludes with a double bar line and a repeat sign.

Very Slow

Hark! ye Mortals

This system contains the first two staves of the hymn. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a treble clef, a key signature of one flat, and a common time signature. The second staff is in bass clef with a key signature of one flat and a common time signature. It begins with a bass clef, a key signature of one flat, and a common time signature. The tempo marking 'Very Slow' is placed between the staves. The text 'Hark! ye Mortals' is placed below the second staff. The system is divided into two measures by a double bar line.

This system contains the next three staves of the hymn. The first staff is in treble clef with a key signature of one flat and a common time signature. It begins with a treble clef, a key signature of one flat, and a common time signature. The second staff is in bass clef with a key signature of one flat and a common time signature. It begins with a bass clef, a key signature of one flat, and a common time signature. The third staff is in bass clef with a key signature of one flat and a common time signature. It begins with a bass clef, a key signature of one flat, and a common time signature. The system is divided into two measures by a double bar line. The tempo marking 'Very Slow' is placed between the staves. The text 'Hark! ye Mortals' is placed below the second staff.

Georgia.

M^r G. W. Hymn 32^d

Repeat the two last lines of the words,
with the 1st strain, to close the Tune.

6

What good News the Angels bring!

Everham.

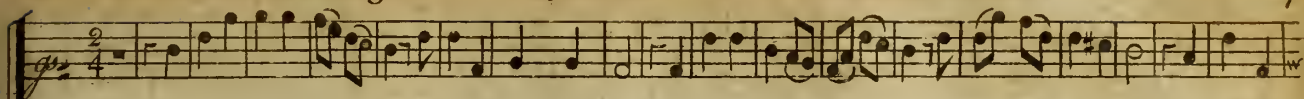
M^r G. W. Page 181.

To the great One in Three Love and adore.

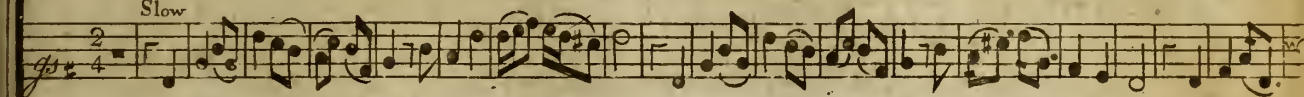
Edenborough .

Hymn 53^d C. M. Double M^r G.W.

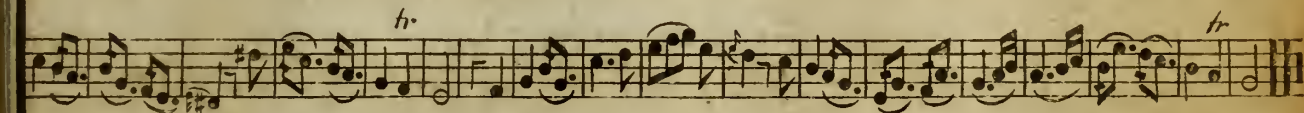
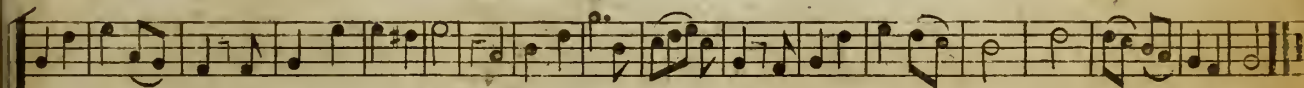
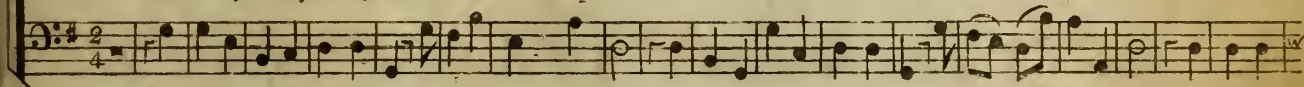
7



Slow



Hail Holy, Holy, Holy Lord!



The dig-ni-ty of Man.



Portsmouth . Mr. G. W.

Slow Soft

Rejoice, the Lord is King! Mortals And

Loud Soft

Triumph Lift up your Hearts

The musical score is written on six staves. The first three staves form the first system, and the last three staves form the second system. The key signature is one flat (B-flat) and the time signature is 2/4. The first system includes the lyrics 'Rejoice, the Lord is King!', 'Mortals', and 'And'. The second system includes the lyrics 'Triumph' and 'Lift up your Hearts'. The score features various musical notations including treble and bass clefs, notes, rests, and dynamic markings like 'Slow', 'Soft', 'Loud', and 'Triumph'. There are also trills marked with 'tr' and triplets marked with a '3'.

The Dying Christian to his Soul: An ANTHEM. Words from Mr. Pope.

9

Vital spark of heavenly flame! Trembling, hoping, ling'ring, flying,

Quit, oh quit this mortal frame;

Loud Soft

Oh, the pain, the bliss of dying: Cease, fond Nature, cease the strife, Let me languish into Life.

Soft Continued.

Languishing

Hark! they whisper; Angels say, Sister Spirit, come away!

What is this, absorbs me quite,

shuts my sight,
Steals my senses,
Drowns my spirits,
draws my breath?

Tell me, my Soul, can this be Death?

8. Continued.

11

8. The World recedes, it disappears! Heav'n opens on my eyes! my ears With sounds seraphic

Heav'n opens on my eyes! my ears With

8. The World recedes, it disappears!

Loud

sounds seraphic ring: Lend, lend your wings! I mount, I fly! O grave, where is thy victory? O Death! where is thy sting?

Hartford.

Words from Relly.

First system of musical notation for 'Hartford'. It consists of four staves. The top staff is for the Soprano voice, the second for the Alto voice, the third for the Tenor voice, and the fourth for the Bass voice. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics 'Glorious Jesus, glorious Jesus; Thy dear name to praise: This shall please us, this shall please us, Greatly, all our days.' are written below the staves.

Glorious Jesus, glorious Jesus; Thy dear name to praise: This shall please us, this shall please us, Greatly, all our days.

Second system of musical notation for 'Hartford'. It consists of four staves. The lyrics 'Oh thy beauties, how divine! How they, in the gospel, shine. Holy Saviour, live for ever; All our songs be thine.' are written below the staves. There are repeat signs (double bar lines with dots) at the end of each staff in this system.

Oh thy beauties, how divine! How they, in the gospel, shine. Holy Saviour, live for ever; All our songs be thine.

Mendom.

Words from Relly.

13

My Redeemer, let me be, Quite happy at thy feet; Still to know my self and thee; Be this my bitter, sweet.

Look upon my infant state, And with a father's yearning bless: Don't thy ransom'd child forget, Nor leave me in distress.

He dies! He dies! the heavenly Lov---er dies! The tidings strike a doleful sound On my poor heart-strings

The first system of the musical score for 'Berlin' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/2. The lyrics are written below the vocal staves.

deep he lies In the cold ca-verus of the ground. Come saints, & drop a tear or two On the dear bosom of your God,

The second system of the musical score continues the piece. It also consists of four staves with the same key and time signatures. The lyrics are written below the vocal staves.

Continued.

15

He shed a thousand drops for you, A 1000 drops of richer blood, A 1000 drops, a. 1000 drops, a 1000 drops of richer blood.

A Funeral Thought. Hymn. 63^d Book 2^d D. W.

Hark! from y^e tombs, a dolefull sound, My ears attend the cry, "Ye living men come view y^e ground Where you must shortly lie."

Shall Wisdom cry aloud And not her voice be heard? The voice of God's eter-nal Son, De-serves it no re-

The voice of God's e-ter-nal Son, Deserves it no re-gard? the
-gard? The voice of God's e-ternal Son, Deserves it no regard? de
The voice of God's e-ter-nal Son De-serves it no re-gard? Shall Wis-dom
The voice of God's eternal Son, Deserves it no regard? de-serves it no re-gard? The voice of God's e-

Continued.

voice of God's eternal Son, Deserves it no re-gard? The voice of God's eternal Son, deserves it no re-gard?

Deserves it no re-gard, de--serves it no re--ga-----rd? The voice of God's eternal Son, deserves it no re-gard?

cry aloud, and not her voice be heard, and not her voice be heard?

eternal Son. Deserves it no re-gard, de--serves it no re--gard?

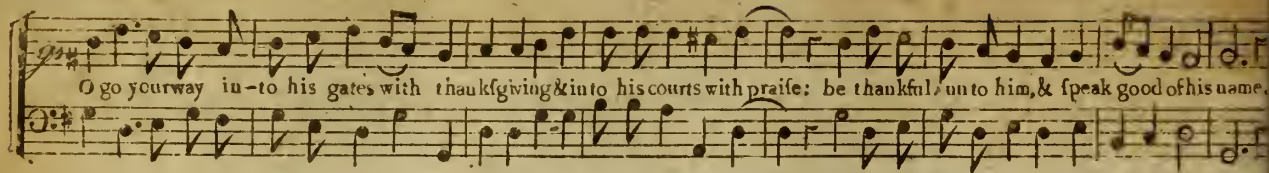
1 2 17

The Jubilate Deo A Morning Service. Pf. 100th

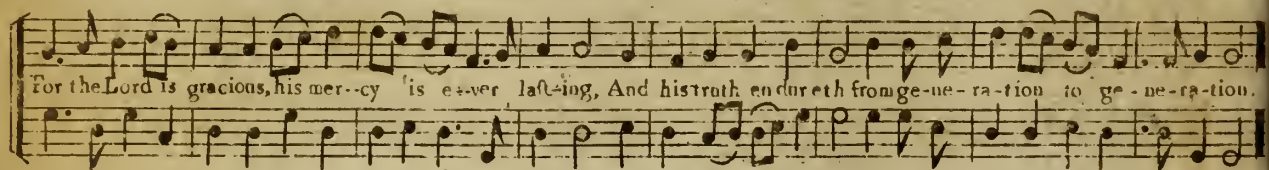
Tenor

Bass O be joy-ful, O be joy-ful in the Lord all ye lauds: serve y^e Lord with gladness, and come before his presence with a song:

Be ye sure that y^e Lord he is God; it is he that hath made us and not we our selves; we are his people and y^e sheep of his pasture.

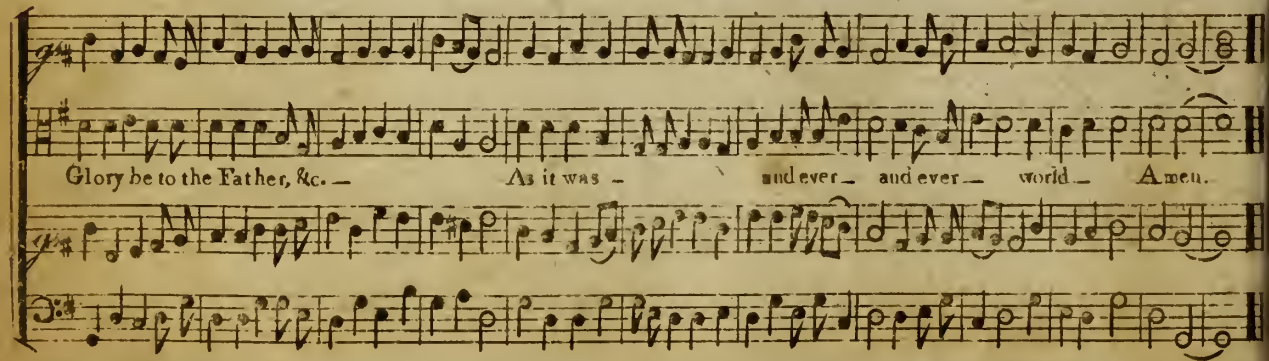


O go your way in-to his gates with thanksgiving & into his courts with praise: be thankful unto him, & speak good of his name.



For the Lord is gracious, his mercy is ever last-ing, And his truth endureth from ge-ne-ra-tion to ge-ne-ra-tion.

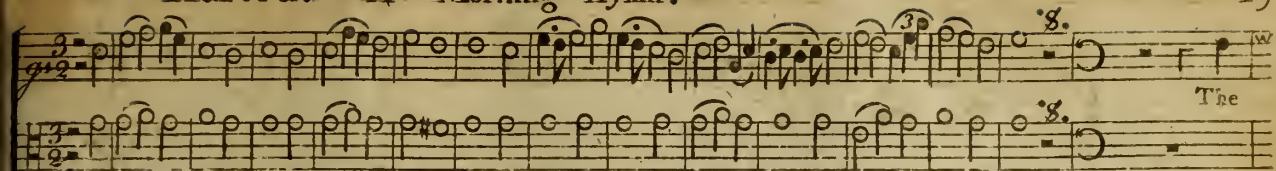
D O X O L O G Y



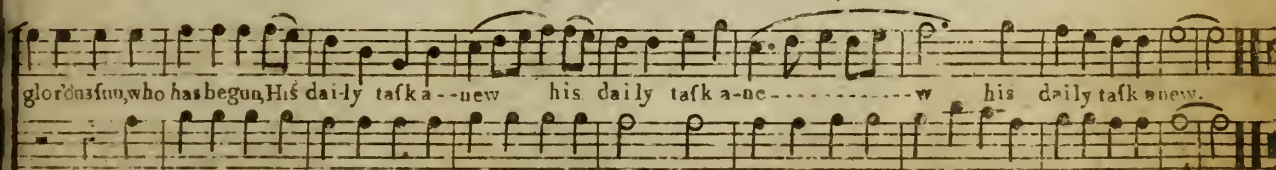
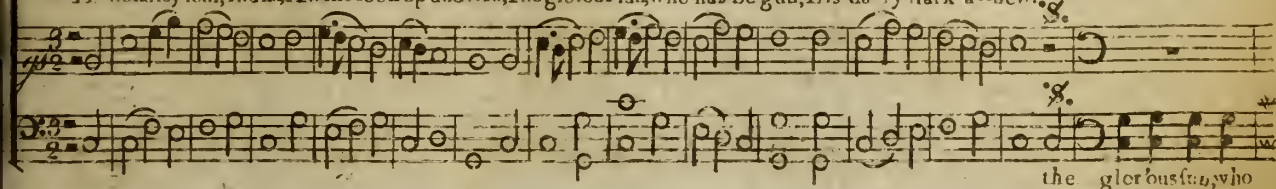
Glory be to the Father, &c. — As it was — and ever — and ever — world — Amen.

Aurora. A Morning Hymn.

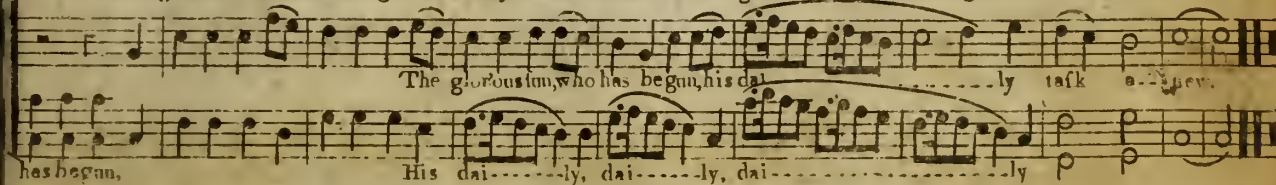
19



A wake my soul, awake, Awake look up and view, The glorious sun, who has begun, His daily task a--new.



The glorious sun, who has begun, his daily task a--new The glorious sun who has begun,



has begun,

His dai-ly, dai-ly, dai-ly

Stratford. An Hymn for Good Friday.

Mour, mournye saints, who once did see,

Mour, mournye saints, who once did see, Our Saviour dear nail'd to the

Mour, mournye saints, who once did see,

Mour, mournye saints, mour, mournye saints, who once did see,

Saviour dear nail'd to the tree: A bitter death he did en--dure,

tree: nail'd to the tree: A bitter death he did en--dure, A bitter death he

Saviour, dear nail'd to the tree: A bitter death he did en--dure, A bitter death,

Saviour dear nail'd to the tree: A bitter death he did en--dure, A bitter death he did, A bitter &c.

Continued.

1 2 21

To save the souls of men,

did en--dure,

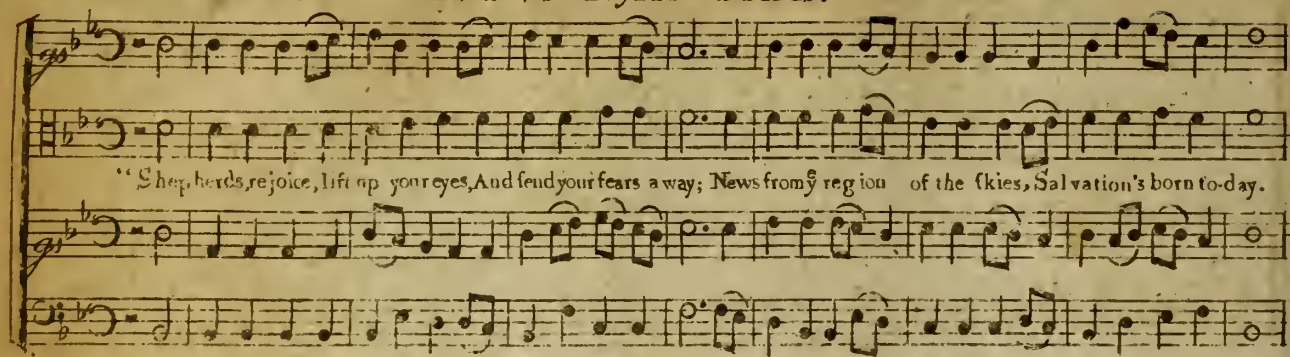
To save the souls, to save the souls of men se--cure.

To save the souls of men se---cure,

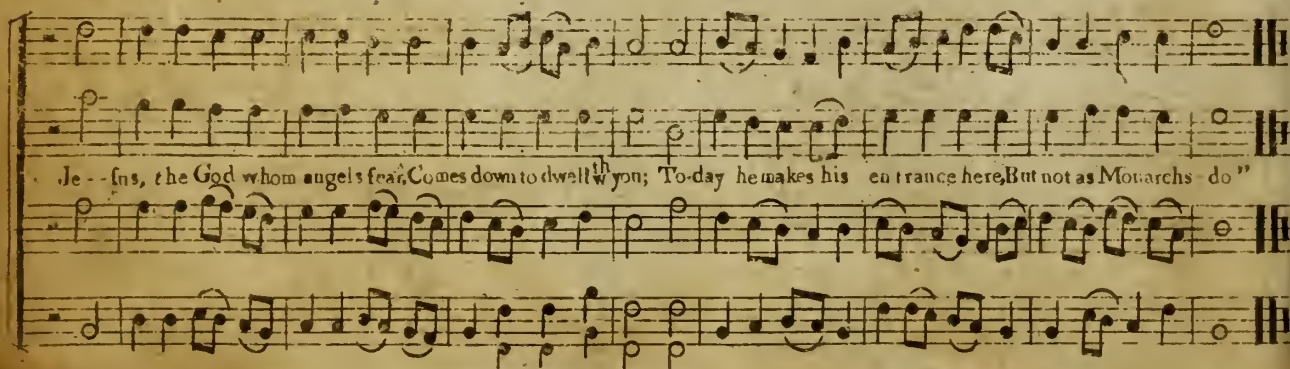
To save the souls of men se---cure,

Warren. M^r. G. W. Hymn 35th

Children of the heavenly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works & ways!



"Shep, herds, rejoice, lift up your eyes, And send your fears away; News from y^e region of the skies, Sal vation's born to-day.



Je - - sus, the God whom angels fear, Comes down to dwell wth you; To-day he makes his en trance here, But not as Monarchs do"

God of my sal-va-tion hear, And help me to be-lieve; Simply do I now draw near, Thy blessing to re-ceive.

Full of guilt and alas, I am, But to thy wounds for refuge flee: Friend of sinners, spotless Lamb, Thy blood was shed for me.

* The Child's Request. 8. A Modern Hymn

Thou Giver of my life & joy,

This musical score is for a hymn in G major, 8/8 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics 'Thou Giver of my life & joy,' are written under the second staff. The music features a simple, child-friendly melody with a key signature of one sharp (F#) and a time signature of 8/8.

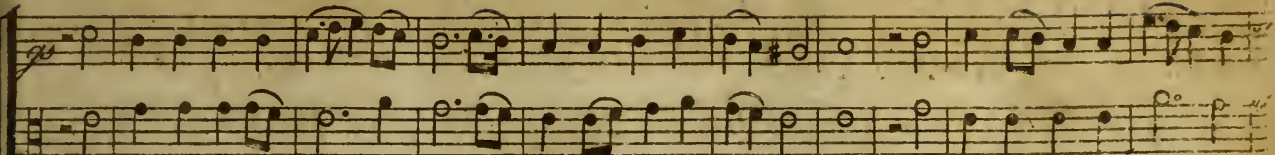
* Sinai. Watts's Lyric Poems.

Teach me &c. O the immense! th' amazing height! The boundless Grandeur of a God!

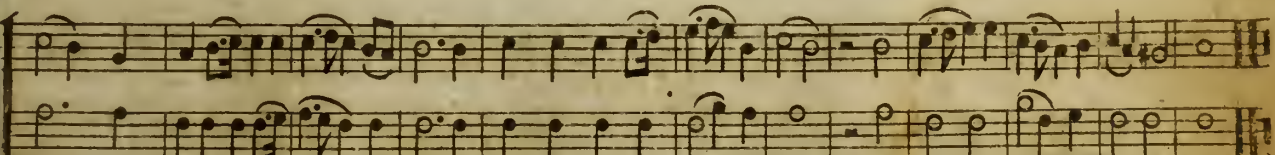
This musical score is for a hymn in G major, 8/8 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics 'Teach me &c. O the immense! th' amazing height! The boundless Grandeur of a God!' are written under the second staff. The music features a simple, child-friendly melody with a key signature of one sharp (F#) and a time signature of 8/8.

Continued.

25



Who treads $\frac{5}{4}$ world be-neath his feet! And sways the na-tions with his nod! He speaks & io all na--ture



shakes, Heav'n's everlasting pil---lars bow: He reads $\frac{5}{4}$ clouds with hideous cracks, And shoots his fie-ry 'arrows thro'

And must this body die: This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay

And must these active limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay, And must these active limbs of mine lie mould'ring in the clay, Lie, And must these active limbs of mine lie mould'ring in the clay? And must these active limbs of

Continued.

Jubilee. M: G. W.

27

in the clay, Lie &c -

clay, Lie mould'ring in the clay.

mould'ring in the clay.

mine Lie &c -

Blow ye the trumpet, blow, blow ye trumpet, blow

Blow ye the trumpet, blow the trumpet, blow The gladly solemn

Blow ye the trumpet, blow, blow ye trumpet, blow

Blow ye the trumpet, blow the trumpet, blow

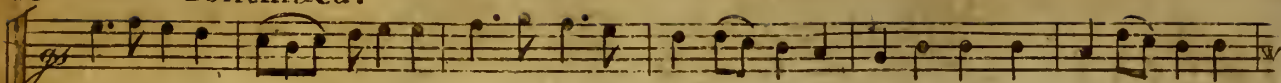
found, Let all the nations know To earth's remotest bound: The year of jubilee is come, Retu . . . n ye ransom'd sinners home.

Continued.

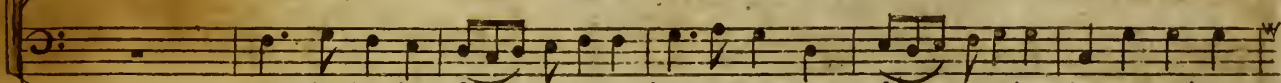
29

great-ly to be prai...f...ed, in the ci--ty o----f God, in the ci--ty of
and great-ly to be prais-----ed, in the ci--ty of God, in the ci-ty of
praised to be prai...f...ed, in the ci--ty of God, in the ci---ty of
great-ly to be prai...f...ed, in the ci-ty of God, in the ci-ty of

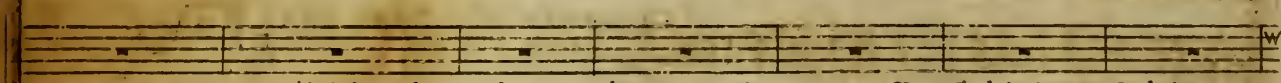
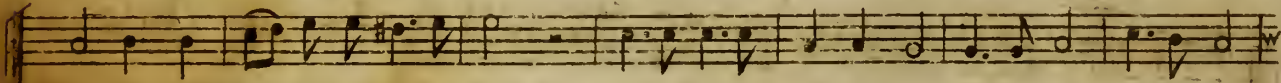
God, in the mon.....tain, in the monn-tain, in the mountain of his ho---li---nefs.
God, in the mon.....tain, mon.....n-tain, in the mountain of his ho.....li.....nefs.
God, in the mon.....tain, in the mountain of his ho-ly ho---li.....nefs.
God, in the mon.....tain, in the mon.....n-tain, in the mountain of his ho-ly holi---nefs.



Beautiful for fi---tu--a--tion, beauti--ful for fi---tu--a--tion, is mount Zion, is mount Zion,



Beau-ti--ful for fi-----tu-a-tion, beau-ti--ful for fi-----tu a tion, is mount Zion,



on this side, on this side of the north, the ci--ty of our great King; God is known, God is known,



is mount Zion, the ci--ty of our great King; God is known, God is known,

Continued.

31

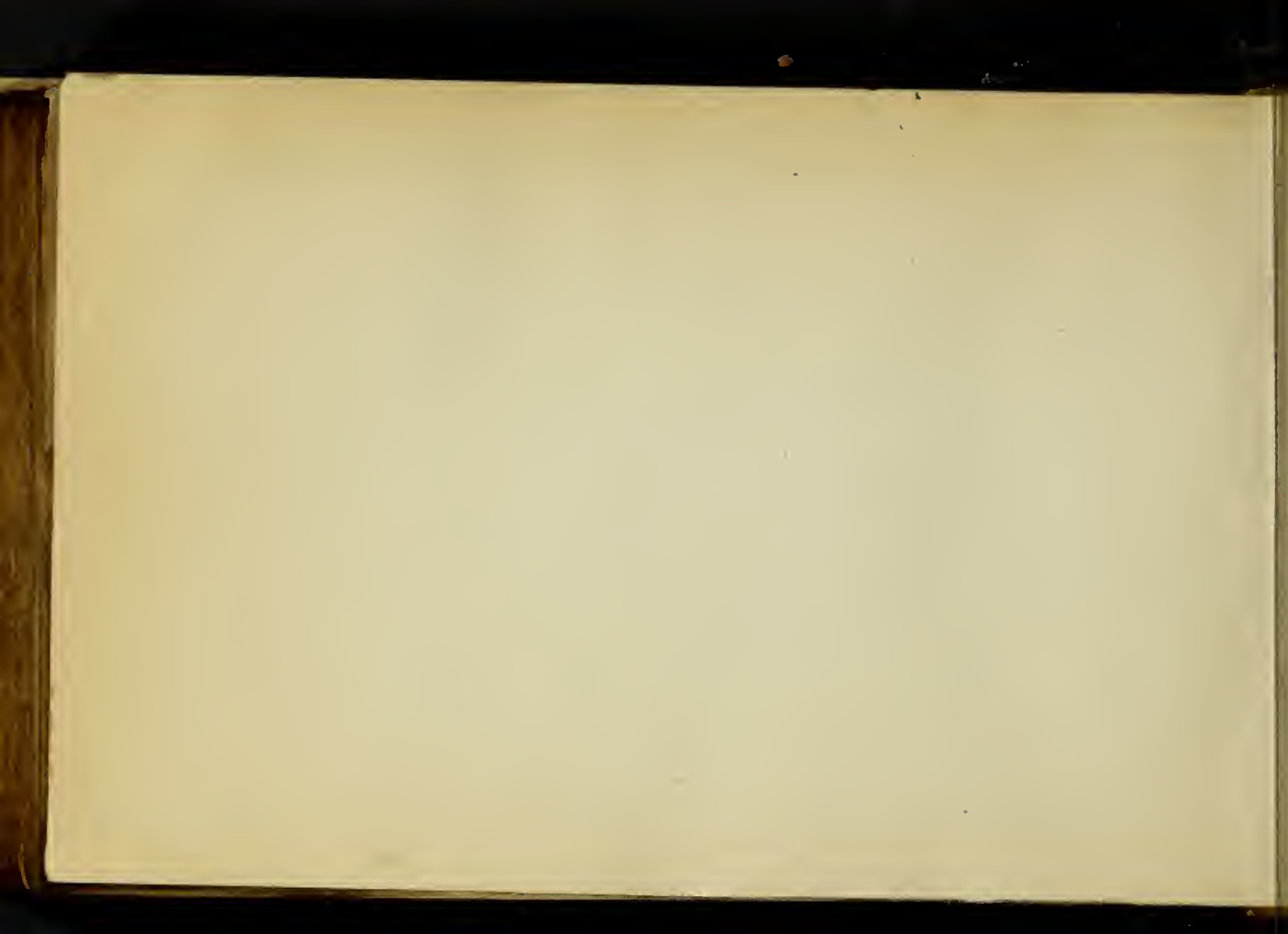
a re-fuge; this is our God, this is
in her pa-laces for our God for-e-ver.
a refuge; this is our God, this is our God, this is
a re-fuge; this is our God, this is our God, this is

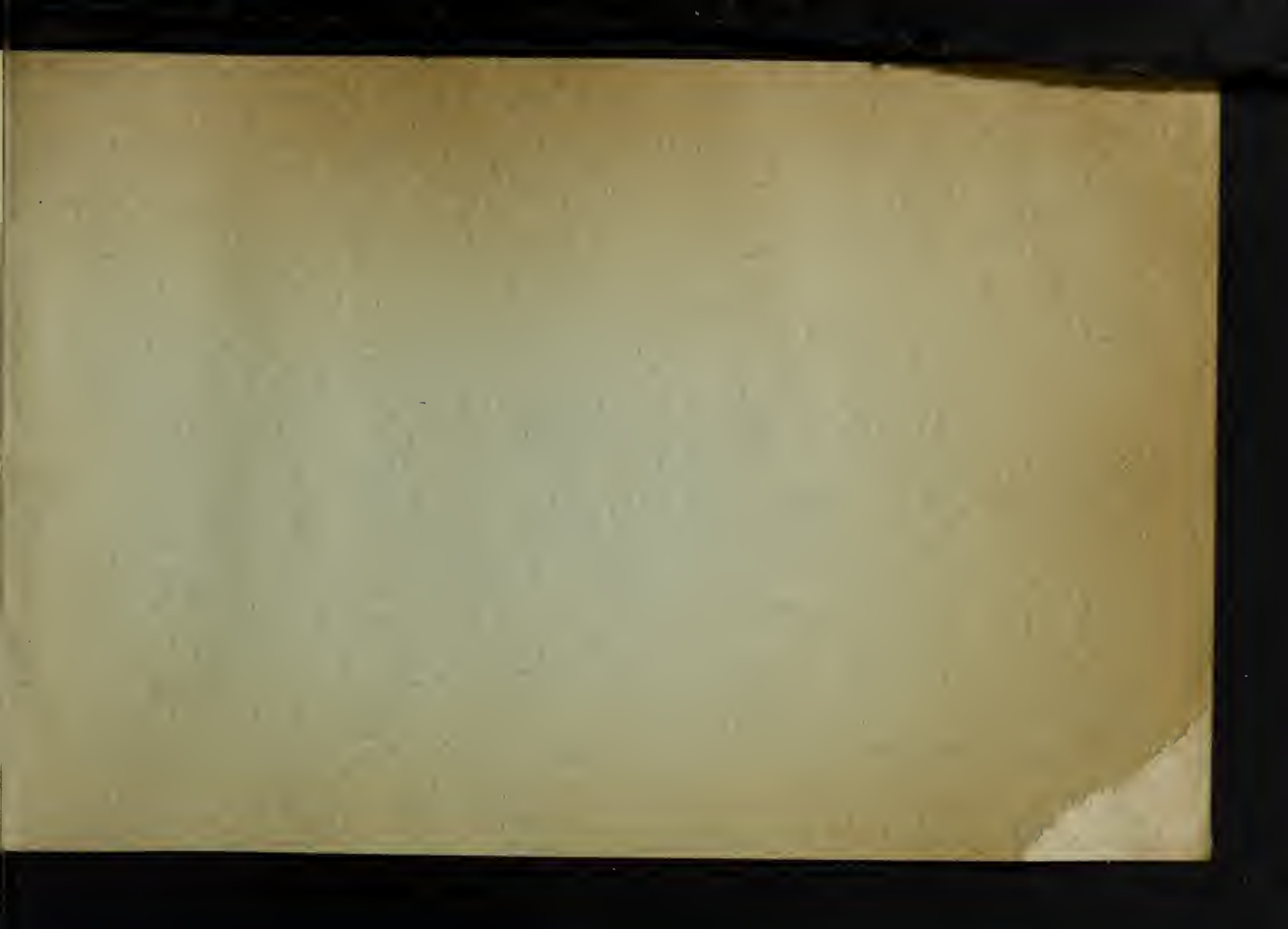
Hallelujah, Hal-le-le-lu-jah.

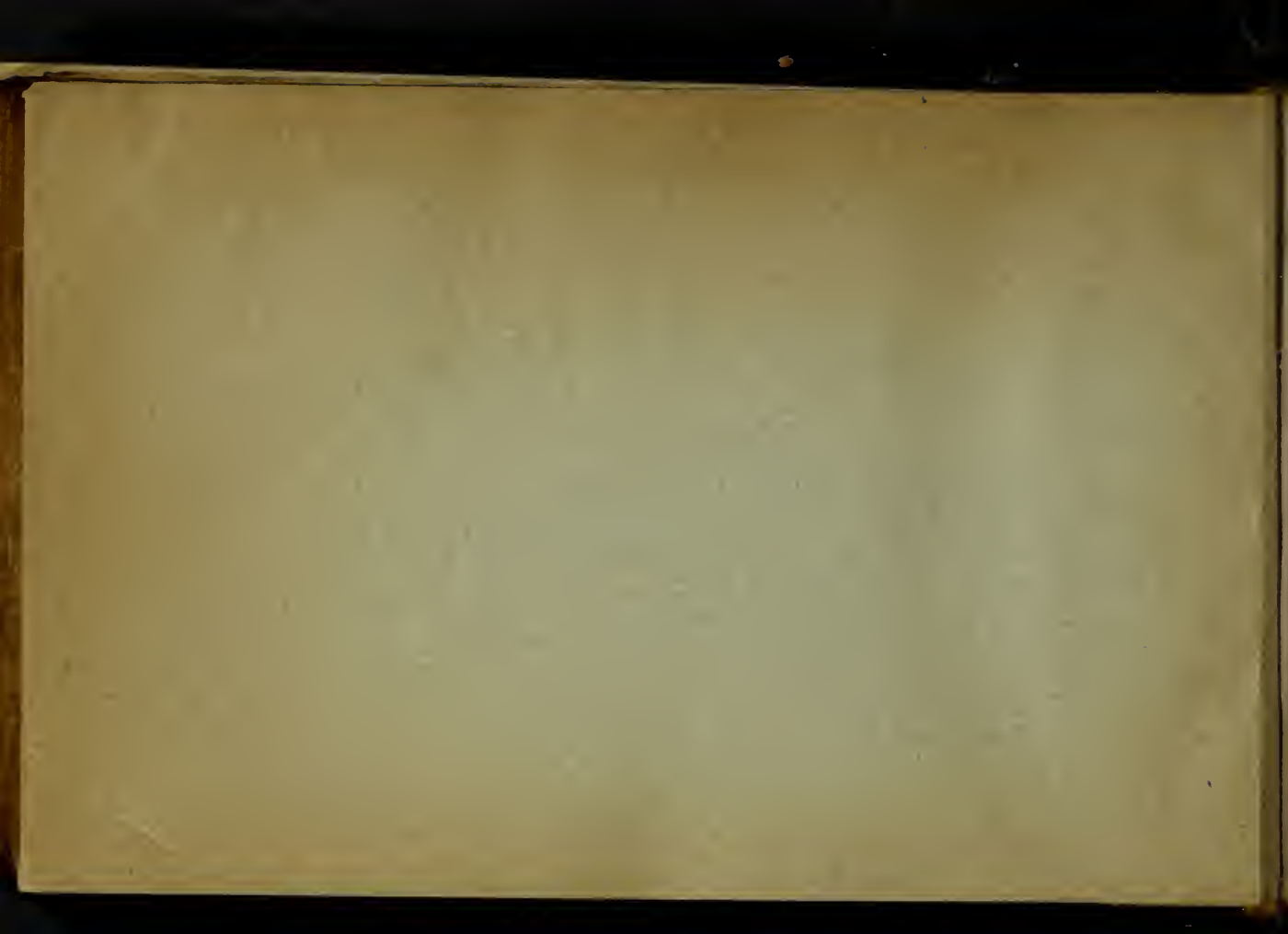
Let ev'ry mortal ear at-tend, And ev'ry heart re-joice, The trumpet of the Gos-pel sounds With

an in-viting voice: The trumpet of the Gospel sounds With an in-viting voice, With an in-viting voice

The musical score is written on ten staves, organized into two systems of five staves each. The first system contains the first two lines of the hymn, and the second system contains the next two lines. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures, and note values. The lyrics are written below the staves, with some words appearing on the staves themselves (e.g., 'Gos-pel' on a ledger line). The paper is aged and shows some staining.







FEB 1913

